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**Art Education for Girls: Juliette Gordon Low and Early Girl Scouting**

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**Art Education for Girls: Juliette Gordon Low and Early Girl Scouting**

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**Thesis**

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## **Dedication**

For Girl Scouts everywhere



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## **Abstract**

### **Art Education for Girls: Juliette Gordon Low and Early Girl Scouting**

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This study investigates Girl Scout founder Juliette Gordon Low's role as an art educator. The study is framed around the years of Low's life, 1860-1927, concentrating on the years 1912-1927, when Low's role as an art educator was most pronounced.

An examination is made into Low's early artistic influences and training, and artworks made by Low are discussed. An overview of the Girl Scout organization is presented, and Low's working relationship with Boy Scout founder Sir Robert Baden-Powell is analyzed. Evidence of art education in the early Girl Scout movement is examined, including handbooks, artist merit badges, nature study and observational drawing, and the personal recollections of an early Girl Scout.

Low's art education contributions beyond the scope of Girl Scouts are also investigated, including her role as a charter member of the Savannah Art Club. The study concludes by suggesting a historical reframing of Low as an art educator is needed.

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## **Chapter 1: *Introduction to the Study***

Juliette Gordon Low is largely remembered as founding the Girl Scouts in Savannah, Georgia in 1912. Yet, her role as a meaningful art educator is often unrecognized. Low was artistically trained, and created numerous artworks throughout her life, including paintings, sculptures, woodwork, and metalwork. Low advised her family in art, was a charter member of the Savannah Art Club, and developed a friendship with Boy Scout founder Sir Robert Baden-Powell, based on the pair's mutual interest in art. Yet her art education work with the greatest scope and impact resulted from her founding the Girl Scouts. Low made choices to include art as part of the early Girl Scout program, promoting art education in the form of Artist merit badges, nature study, observational drawing, and even art museum visits.

After founding the Girl Scouts in 1912, Low's contributions as an art educator are abundant. She further promoted art education by helping found the Savannah Art Club in 1920, serving as a charter member and the group's first Vice President. The Savannah Art Club provided both educational and exhibition opportunities for its members by holding art classes, hosting visiting artists, and exhibiting artworks at the Telfair Museum of Art.

Low's contributions to the field of art education are evident, not only in her leadership role with the Savannah Art Club, but in her inclusion and expansion of art education within the Girl Scouts that would eventually go on to affect millions of girls. In light of these achievements, Low can be seen as an important, yet presently overlooked, art educator.

## **CENTRAL RESEARCH QUESTION**

How was Juliette Gordon Low an art educator? How and why did art become a feature of the Girl Scouts, and what role did founder Juliette Gordon Low play in the establishment and refinement of art education within the Girl Scouts?

## **PROBLEM STATEMENT**

Juliette Gordon Low is recognized as being the founder of the Girl Scouts, yet she also contributed much to the field of art education. Art has been part of the Girl Scout program since its inception. By conducting research into Juliette Gordon Low's lifelong involvement with the arts and her art education work with the Girl Scouts, I intended to address the lack of recognition that Juliette Gordon Low has received as an art educator. This study helps show that Low was an important art educator in the early twentieth century who deserves a more prominent place in art education history.

## **MOTIVATIONS FOR RESEARCH**

I was a Girl Scout for many years. Some of my first experiences of making art were within this organization, where I learned to braid, make jewelry, and work with clay. From these personal artmaking experiences, I know firsthand the role art can play within the Girl Scouts. Reflecting back on these encounters with art in the Girl Scouts encouraged me to think about *why* I did art activities in Girl Scouts and *how* this came to be. I believe this organization contributes in a meaningful way to the broad and encompassing field of art education, and that its founder, Juliette Gordon Low, should be regarded as an influential art educator. I am also interested in recognizing “undiscovered” or overlooked art educators. After learning about several art educators of



this nature through my personal studies, I became intrigued and wanted to explore the idea of other possible untold stories. I believe there exist many more unknown or unrecognized art educators, with histories waiting to be uncovered and stories needing to be told. Juliette Gordon Low is one such person.

This research draws upon the work of other art educators such as Bolin, Blandy and Congdon (2000) who compiled stories of overlooked art educators in *Remembering Others: Making Invisible Histories of Art Education Visible*. Juliette Gordon Low's personal history as an art educator can be seen in a similar light, as she is someone who has gone quietly unrecognized for her contributions to the field of art education. By adding Juliette Gordon Low to the list of countless other unrecognized art educators, I hope to expand an awareness of her important place in art education history.

There is also growing research that explores connections between art education and Scouting. Chalmers and Dancer (2007) examined art within the Boy Scout movement and viewed its founder, Lord Baden-Powell, as an art educator. A subsequent study by Chalmers and Dancer (2008) explored Ernest Thompson Seton, an early founder of Scouting, and his contributions to the development of arts and crafts. Following the lead of these studies, I show that the Girl Scout movement should be acknowledged for its contributions to art education, and that its founder, Juliette Gordon Low, is a notable yet previously unrecognized art educator.

## **RESEARCH METHOD**

Because of the historical nature of this topic, I chose to utilize historical research methods to investigate Juliette Gordon Low and the Girl Scouts. I examined a large amount of archives and other historical documentation, drawing upon as many primary sources as possible. I visited Savannah, Georgia, the birthplace of both Juliette Gordon Low and Girl Scouting. While in Savannah, I conducted research at the Georgia Historical Society, the Juliette Gordon Low Birthplace, and the Girl Scout First Headquarters. Information gathered at these locations provided valuable insights into Low's artistic background, Low's friendship with Baden-Powell, and her art education activities with the Girl Scouts and the Savannah Art Club. I was able to view one of Low's diaries, read over both personal and business correspondence between Low and others, and view many of her artworks firsthand. I reviewed letters, newspaper clippings, images, handbooks, training books, meeting minutes, and other documents. I also discovered materials describing the experiences of an early Savannah Girl Scout, Mildred Nix Huie. Additional information about Huie was relayed to me by Huie's daughter, Mildred Huie Wilcox, via email.

Finally, I consulted books, journals, and web materials, and engaged in various personal communications. I studied Girl Scout handbooks published by Low as indicators of art programming within the early Girl Scouts. Art merit badges, nature study, observational drawing, and other art activities were noted. A careful examination of all the resources discussed under this heading demonstrated Low's interest in and practice of art, as well as her contribution to art education in the Girl Scouts, and beyond.

## **DEFINITION OF TERMS**

- BSA: Abbreviation for the Boy Scouts of America.
- Boy Scouts: First formed in Britain in 1907 by Sir Robert Baden-Powell.
- Boy Scouts of America: Officially formed in the District of Columbia in 1910.
- “Daisy”: Juliette Gordon Low’s nickname, ascribed to her by friends and family.
- Girl Guides: The British predecessor of the Girl Scouts, organized in 1910 by Sir Robert Baden-Powell. Led by Baden-Powell’s sister Agnes, the Girl Guides functioned almost as a domestic, girls' version of Boy Scouts. In the United States, Girl Scouts were originally called Girl Guides during 1912. In 1913, the name was changed to Girl Scouts.
- Girl Scouts: Officially formed in Savannah, Georgia in 1912 by Juliette Gordon Low. Originally named Girl Guides, like their British predecessor, but they officially changed their name to Girl Scouts in 1913.
- GSUSA: Abbreviation for the Girl Scouts of the United States of America, the contemporary full name for the Girl Scout organization in the USA.
- Handbook: A publication released by a Scouting organization, and meant to be read by its members, describing the group’s program, rules, and tests for badges.
- Merit Badges: Badges awarded for passing certain tests of skill. At first, Girl Guides and Girl Scouts called them Proficiency Badges.
- Nature Study: The act of carefully studying nature in the wild. Scouts were encouraged to record their studies, in the form of drawing or photography, or

collecting and gathering. Nature Study was used as an educational tool, and as a way to record and classify natural data.

- **Observational Drawing:** Drawing from direct observation, this was a common component of nature study. Being able to accurately draw what one sees was emphasized in Boy Scouts, Girl Guides, and Girl Scouts.
- **Patrol:** A group of eight or more Scouts, organized into a local group. Each Patrol had its own symbol, named after an animal or a bird in the Boy Scouts, or a flower in the Girl Scouts.
- **Savannah Art Club:** Founded in 1920, the organization sought to provide educational and exhibition opportunities for its members. Low was a charter member and the group's first Vice President until 1924, though she continued to be involved with the group after her term of Vice Presidency concluded.
- **Scouting:** A general term referring to the Scouting Movement. Just after the turn of the 19<sup>th</sup> century, there was increased interest in reconnecting young people with nature and teaching them practical and survival skills. Character education was also a feature. Many groups fall under this umbrella term, including Boy Scouts, Girl Scouts, Girl Guides, Campfire Girls, Woodcraft Indians, and Sons of Daniel Boone, among others.
- **Sons of Daniel Boone:** Boys' group begun in 1905 by Daniel Beard. Focused on Frontiersman life, members wore buckskin. Later incorporated into the Boy Scouts of America.

- Troop: A term referring to a group of not less than three Patrols. Each Troop is named after the place to which it belongs, usually the name of a city.
- Woodcraft: A term often used in early Scouting to mean noticing and knowing about animals and nature. This included skills such as animal tracking and interpreting, closely studying natural details, finding one's way in a natural setting without getting lost, knowing which wild foods were edible, signaling, and handicrafts. The powers of careful observation were emphasized in Woodcraft.
- Woodcraft Indians: Began in 1902 and led by Ernest Thompson Seton, this group largely served as the basis for the Boy Scouts, including its use of animals and Native American imagery.

## **LIMITATIONS OF THE STUDY**

I did not write a general biography of Low, but instead focused on her involvement with art and her role as an art educator. Because I investigated Low's contributions to art education made throughout her life, I primarily examined documents that spanned her lifetime, 1860-1927. Particular attention and focus was given to documents composed after 1912, the year Low founded the Girl Scouts. This period represents her intensifying role as an art educator.

This study draws upon a great deal of archival research conducted in Low's hometown of Savannah, Georgia at places such as the Georgia Historical Society, the Juliette Gordon Low Birthplace, and the Girl Scout First Headquarters. For a further, detailed account of the Girl Scouts of the United States of America, conducting research at the Girl Scout Headquarters in New York City is suggested.

## **BENEFITS TO THE FIELD OF ART EDUCATION**

With this study, I hope to expand the body of knowledge within the field of art education. Since art education is a relatively new and changing field, it is important to uncover its many histories. Juliette Gordon Low is an overlooked yet significant female art educator, who should be recognized for her contributions to the field of art education. It is my intent to show a new perspective of an individual and organization that many people may already be familiar with, but have not yet viewed in terms of art education.

I believe that writing about Juliette Gordon Low as an art educator will act as an extension of our current understanding of the relationship between Girl Scouts and art, particularly in the United States during the organization's early years. Much in the way that viewing Boy Scout leaders Sir Robert Baden-Powell and Ernest Thompson Seton as art educators has brought new understanding and acknowledgment of these individuals in the field of art education, I hope that Juliette Gordon Low may be seen as an art educator, and that a new understanding of her and her contributions to art education will emerge.

## **Chapter 2: *Literature Review***

This research was historical in nature. As such, many of the publications I utilized in this study were historical texts. I investigated archives, yet I also consulted published works. This literature review is divided into eight sections: historical research, historical research in art education, art education history, overlooked art educators, Sir Robert Baden-Powell and the Boy Scouts, Juliette Gordon Low and the Girl Scouts, Girl Scout handbooks and their predecessors, and archives. Each section presents a selection of the primary materials investigated for this study.

### **HISTORICAL RESEARCH**

Why study history? Arthur Marwick (1989) cites several reasons:

History familiarizes us with customs, thought processes, and standards different from our own, tells us about humanity and its various activities and environments and then helps us to know and understand our fellow human beings; But these are secondary to, or corollaries of, the central argument: the past determines and pervades the present—we'd better understand it. (p. 17)

In searching to understand the past, historians have chosen various approaches in conducting historical research. Many historical research methods are inquiry-driven. In *A Short Guide to Writing About History* (1995), Richard Marius states that all historical writing should begin as an effort to answer questions. He identifies that research arises out of finding problems. Simply stated, he says, "If you don't have a problem, you don't have a paper" (p. 2). Marius' book is an effective resource for instructing individuals in how to successfully undertake historical research. One point that Marius stresses is the need to build historical research on primary sources. He concedes that secondary sources

are sufficient as supplemental material, but the bulk of any sound historical study should be based on primary sources (p. 31). My study is based on the utilization and interpretation of primary source documents, as Marius (1995) suggests.

Howell and Prevenier (2001) agree on the importance of primary sources, however, they point out every source material's inherent limitations. Their book, *From Reliable Sources: An Introduction to Historical Methods* (2001) lays out a framework for conducting historical research. However, Howell and Prevenier focus on asking deeply critical questions of typical historical methods. They champion source criticism by noting that no source is ever truly reliable, and that none can ever provide absolute knowledge about the past (p. 2). The authors attack historical positivism by pointing out its limitations, and by exposing assumptions that historians may make. Howell and Prevenier suggest placing history into context, as much as possible, and recommend donning a critical perspective toward things normally assumed as "fact." The authors suggest their proposed method of source criticism can help achieve objectivity, though they ironically acknowledge no such objectivity is truly possible. As Howell and Prevenier state, "The trick, then, is to construct our interpretations responsibly" (p. 148), an approach I attempted to accomplish in this study.

In the article "Bias in Historical Description, Interpretation, and Explanation" by McCullagh (2000), the author argues that while personal bias in conducting historical research cannot ever be completely eradicated, it can be largely eliminated. McCullagh summarizes, "Although complete detachment is a pipedream, historians can put commitment to rational standards of historical inquiry ahead of a desire for a certain



outcome, thereby significantly reducing the bias of their accounts” (p. 41). McCullagh believes it is possible, and very important, for historians to minimize personal bias. By doing so, they can attempt to create more fairness in historical accounts.

In the scope of this study, I utilized the historical methods outlined by Marius, Howell, Prevenier, and McCullagh. I used an inquiry-based approach by asking meaningful questions about Low and her contributions to the field of art education. These questions drove my research. To answer them, I relied mostly on primary sources, being critical of all source material I uncovered. Finally, I attempted to minimize my own personal bias while undertaking this study.

## **HISTORICAL RESEARCH IN ART EDUCATION**

Many art educators have applied historical methods to conduct research in the field of art education. Arthur Efland laid out several practical strategies for pursuing art education historical research in his chapter “Historical Research Methods for Art Educators” (1995). Here Efland writes almost a “how-to” manual for engaging in art education historical research. He suggests that readers first identify a problem, which Efland argues, usually happens when the researcher/historian notices some historical anomaly. This, then, drives research. Efland continues by including practical information about how to gather source material and how to distinguish between primary and secondary sources. Still, Efland notes that it is important to place history within a context and to consider that writing art education history is a selective process. As Efland (1995) states, “Historical interpretation is like an art. Historical interpretations are

attempts to relate existing knowledge to a given context” (p. 63). Efland’s insights regarding historical investigation are beneficial to my study since I used a similar methodological approach. I gathered large amounts of source material, made choices regarding what to include and what to exclude, and placed my interpretation and analysis of historical evidence within the context of its time.

Karen Hamblen provides further discussion on the topic of historical investigation. Hamblen believes in an interpretative approach to the study of history. In “Historical Research in Art Education: A Process of Selection and Interpretation” (1985), Hamblen states there are three phases of historical research: (a) The Original Event, (b) The Written History, and (c) Phase III. Phase III is the crucial stage for selection and interpretation. Hamblen argues there is not one singular art education history, but several, and that judgments of cultural value are reflected in what and how art education history is written. When utilizing art education historical methods, the researcher/historian must choose carefully what to include and what to leave out. Choice and interpretation are what Hamblen emphasizes most in approaching art education historical research.

Similar to the views of Hamblen, F. Graeme Chalmers emphasizes an interpretive approach to the study of history. In his article, “‘Doing’ Histories of Art Education” (1993) he states, “Real history requires that we go beyond documentation and interpret facts” (p. 256). Chalmers feels that it is important to have a viewpoint or an argument, and not just regurgitate facts.

Paul Bolin additionally supports this interpretative approach to the study of history. He makes clear the difference between writing about the past and writing history. It is the researcher's ability to form an argument, and to intelligently weave multitudes of information together that make for the successful writing of history. He also believes in an inquiry-driven approach. In his chapter "Matters of Choice: Historical Inquiry in Art Education," Bolin (1995) writes:

Historical research is primarily an activity of gathering and choosing information—the 'legwork' of pursuing archival material, securing documents or drawings, taking of notes, and the like. This research activity is fundamental to the work of the historian, but it is not his or her single nor primary function. The generating of questions...should arise from research conducted by the historian. (p. 45)

Bolin articulates that generating questions should be the fundamental driving force behind research. He believes that the researcher/historian should begin their research first with questions, rather than methodologies. As he states, "The pursuit of answers to meaningful questions must be what motivates historians of art education to conduct their work" (Bolin, 1995, p. 51). Further, these questions should have some real-world relevance and help meaningful connections emerge.

Together, these writings of Efland, Hamblen, Chalmers, and Bolin provide a solid foundation regarding how art educators might pursue the writing of history and offer a base of work for conducting the research for this study. In this investigation, I took a similar approach in my process of researching and writing art education history. It was my goal to create a well-crafted study, placed in the context of its time, which will generate additional questions for further study.

## ART EDUCATION HISTORY

As I embarked on this project of researching Juliette Gordon Low's contributions to art education, I found it important to gain an understanding of the historical people and events that have shaped the field of art education in the past. Many books written about the history of art education tend to serve as "overviews" and typically focus only on well-known art educators or movements.

In his book, *A History of Art Education* (1990) Efland provides a comprehensive overview of the history of Western art education. While Efland's book lays out a foundational overview of the field, many stories/histories have been left out of its pages. Though Efland's book is titled *A History of Art Education*, it tells only one history, mostly an American one, and even then it is limited in scope, perhaps most glaringly for its exclusion of other voices such as those by African Americans and Native Americans. There is also limited mention of female art educators. By investigating the role of Juliette Gordon Low as an art educator, I hoped to provide balance to such studies that largely exclude female art educators.

In *Framing the Past: Essays on Art Education* (1990) editors Donald Soucy and Mary Ann Stankiewicz compiled chapters written about certain events, issues, or people relevant to art education history. This book attempts to lend new perspectives to some of the "founders" of art education, while still sharing stories about other lesser known figures or issues. Nonetheless, *Framing the Past* still reads as an anthology of art education, and as its title would suggest it "frames" an overview of art education history. Here, too, there is still limited writing about female art educators.

In *Roots of Art Education Practice* (2001) Mary Ann Stankiewicz includes discussion of many female art educators. She attempts to place early art education history within its context by organizing her book based on historical themes, rather than a linear chronology. Focusing on American art education of the late nineteenth and early twentieth century, Stankiewicz includes brief biographies of early art educators in the margins of several pages. Refreshingly, in every chapter she has included biographies of female art educators from the turn of the century. Still, she mentions only very well-known or prominent art educators, thus providing a big story or “overview” of art education at the end of the nineteenth century. In this sense, her book, like that by Arthur Efland (1990), functions as a survey.

In this study, I aimed to shed light onto a less well-known art educator, absent from historical surveys and overviews of art education. Although Juliette Gordon Low is a well-known historical figure, her role as an art educator has been largely unrecognized until this point. She has made tangible and real contributions to the field of art education, and it was my goal to convey Low’s role and influence as an art educator within the scope of this study.

## **OVERLOOKED ART EDUCATORS**

Several authors have chosen to write about less prominent, yet no less important, art educators. Acknowledging that their subjects’ role may be just as significant as other well-known art educators from the past, these authors explore art educators who, in a sense, have been overlooked and thus excluded from many texts on art education history, whether for their gender, race, or other reasons.

Peter Smith takes a more inclusive approach in *The History of American Art Education* (1996). By including “American” within his title, Smith acknowledges that other histories of art education exist around the world. While focusing on art taught in an American school setting, Smith writes about American art education from the beginnings of the country’s founding until the 1990s. He does an excellent job compiling works by other art education history writers, viewing each through a critical lens and expanding upon art educator histories, particularly those of women. Other writers have chosen to explore the world of female art educators, too.

In *Women in the Turn of the Nineteenth-Century Art World* (1998), F. Graeme Chalmers writes about women art educators, specifically in London and Philadelphia, yet he contributes to an expansion of the history of art education. By telling the histories of lesser-known female art educators, Chalmers lends new knowledge and understanding to the field. Other art education history writers have taken this a step further.

In *Remembering Others: Making Invisible Histories of Art Education Visible* (2000), Bolin, Blandy, and Congdon compiled stories of overlooked, unknown, or otherwise forgotten art educators. The art educators discussed in their book are not ones included in most art education history texts. These stories provide a counterpoint to works such as Efland’s for the attention that they place on the “everyday” art educator. Bolin, Blandy, and Congdon have shown that art education history is neither finite, nor static, but contains multiple stories and histories, some lesser-known, and some still waiting to be told.

By bringing attention to overlooked art educators, all these sources demonstrate that many “overviews” of art education history still leave multiple stories/histories remaining either unknown or as yet unwritten. With this study, I hope to bring attention to the art education contributions of an overlooked female art educator, Juliette Gordon Low.

### **SIR ROBERT BADEN-POWELL AND THE BOY SCOUTS**

F. Graeme Chalmers and Andrea Dancer have looked at certain well-known historical figures by examining them in terms of being art educators. Their article “Art, Boys, and the Boy Scout Movement: Lord Baden Powell” (2007) analyzes Sir Robert Baden-Powell, founder of the Boy Scouts in 1907, as both artist and art educator. Chalmers and Dancer successfully argue their case, showing that Baden-Powell drew, painted, and sculpted throughout his entire life. Baden-Powell believed the power of observation was very important, as was the ability to draw from nature and illustrate what one sees. It is under the guise of a scout or military expedition that drawing was originally promoted in the Boy Scouts. This article provides excellent biographical information about Baden-Powell’s artistic, “gentlemanly” upbringing in Britain, as well as his submission of art to the Royal Academy, among other artistic achievements.

The following year, Chalmers and Dancer (2008) again analyzed connections between Scouting and art education as they explored the life of Ernest Thompson Seton, founder of the Woodcraft Indians, an early Scouting group in America. In “Crafts, Boys, Ernest Thompson Seton, and the Woodcraft Movement,” Chalmers and Dancer argue that Seton promoted crafts and craft activities that were derived from Native American

aesthetics and culture. Seton was a close friend of Baden-Powell's and went on to serve as a leader within the Boy Scout organization.

Supporting Chalmers and Dancer's analysis are Baden-Powell's own writings. In *Lessons of a Lifetime* (1933) Baden-Powell offers a biography of his life. Writing during his 75<sup>th</sup> year, Baden-Powell organizes his book into several chapters, and devotes an entire chapter to art. In his writings, Baden-Powell discusses the importance of art to him, in both drawing and sculpting, and he even relates art to Scouting. He explains that carefully drawing or modeling from life helps one to remember details, and to view things from a different perspective. He states that the practice of careful observational drawing aids in developing the memory, a useful skill for a Scout to possess.

Other publications exist which shed light on Baden-Powell's personal connections. The best-known biographer of Baden-Powell, Tim Jeal, has written much about Baden-Powell's life. In *The Boy-Man* (1990) Jeal discusses Baden-Powell's artistic talents, the Boy Scout movement, and his close relationship with Juliette Gordon Low. Baden-Powell and Low quickly became friends upon meeting in Britain in 1911, and Jeal surmises a brief courtship even occurred. Certainly, the two shared many mutual interests, chiefly among them, art. Soon after, Low was assisting with the Girl Guides, the female version of the Boy Scouts founded by Baden-Powell, and led by his sister Agnes. With Baden-Powell's full support, Low returned to the United States in 1912 and formed the Girl Scouts in her hometown of Savannah, Georgia. Low adapted much of the Girl Scout program from the Girl Guide program, which in itself was directly adapted



from Boy Scouts. Still, many Girl Scout features strike a near-identical resemblance to those of the Boy Scouts.

If Sir Robert Baden-Powell, founder of the Boy Scouts, may be viewed as an art educator, so too might his close personal friend Juliette Gordon Low, founder of the Girl Scouts. Chalmers and Dancer's work provided an excellent model for my investigation of Juliette Gordon Low.

### **JULIETTE GORDON LOW AND THE GIRL SCOUTS**

Since forming the Girl Scouts in 1912, Low has been the topic of many writings, though typically focus is not placed on her art education accomplishments. Still, nearly every text written about Low mentions her love of the arts and her skill as a talented artist.

*Lady From Savannah: The Life of Juliette Low* by Shultz and Lawrence (1958) is co-written by Low's niece, Daisy Gordon Lawrence. This book provides excellent anecdotes into the life of Low, compiled by someone who knew her personally. Importantly, Daisy Gordon Lawrence was the first registered Girl Scout in the United States, and is able to share unique insights not only into the life of her aunt, but into the Girl Scout organization as well. This book draws upon the Gordon Family papers for reference, as well as Daisy Gordon Lawrence's own memory. *Lady From Savannah* establishes Juliette Gordon Low's lifelong interest in and practice of art, particularly painting and sculpting. However, it does not show Low's application of art into the Girl Scouts and fails to cite art as a Girl Scout activity, though spinning wool, needlework, and making cards are all mentioned. Notably, this book also establishes that Juliette

Gordon Low was a guest of Jane Addams and stayed at the Hull House during a visit to Chicago. Addams is recognized for organizing art classes at her settlement house, among other activities (see Addams (1910), Amburgy (1990), and Stebner (1997)).

Like *Lady From Savannah*, the book *Juliette Low and the Girl Scouts: The Story of an American Woman, 1860-1927*, edited by Anne Hyde Choate and Helen Ferris (1928) is written by those who knew Juliette Gordon Low personally. Anne Choate was Low's goddaughter, and served as Girl Scout President after 1920, when Juliette Gordon Low retired from the position. Published one year after Low's death, this book is a compilation of chapters written by those who knew Low very well. Several chapters are written by close friends, family, and Girl Scout organizers, and one chapter is written by Low herself. Here again, it is very well established that Low was passionate about the arts and was an accomplished artist. Through personal stories, this resource provides insight to the character and personality of Juliette Low.

Further information on the life of Juliette Gordon Low is found in the doctoral dissertation of Melissa Biegert. Biegert's dissertation (1998) *Woman Scout: The Empowerment of Juliette Gordon Low, 1860-1927* is helpful in compiling documentation of many primary sources on the life of Juliette Gordon Low. Biegert claims that her work is the first biography done on Juliette Gordon Low, except for *Lady From Savannah*, which she indicates is sponsored by the Girl Scouts of the United States of America and co-written by Low's niece. These two facts suggest that some of the recounting of information contained within *Lady From Savannah* may be somewhat sensationalized, though direct quotes from Low's letters are used throughout. In any

event, *Woman Scout: The Empowerment of Juliette Gordon Low, 1860-1927* relays a historical biography, based on the founder of the Girl Scouts. It focuses on issues of gender, sex, and women's rights. Mentioned throughout is the fact that Low was an avid supporter and practitioner of fine arts. Bierget places Low at several operas, theater performances, and dances, and notes that Low loved to paint and sculpt. Bierget states that the first time Low met Baden-Powell they talked for hours about art, which was a common interest they shared. Importantly, Bierget notes that when Low completed finishing school in New York, she stayed on at the school to take several art classes. It is clear that Low had a strong interest in the arts. However, Bierget does not relate that interest to the Girl Scouts, but instead focuses on issues of gender and empowerment.

An excellent, brief biography of Low can be found in Anastasia Hodgins Sims' "Juliette Gordon Low (1860-1927): Late-Blooming Daisy" (2009). Sims recounts a biographical history of Low, who was affectionately referred to as "Daisy" by friends and family. Sims explores Low's upbringing, her willful personality, her marriage, her work with the Girl Scouts, and her travels, including how Low traveled to Paris to study sculpting. Sims' analysis is supported by many well-researched sources. Lending credibility to her authority, Sims is the author of an upcoming biography of Low, to be released in 2012, the 100<sup>th</sup> anniversary of Girl Scouting.

The writings of Shultz and Lawrence, Choate and Ferris, Biegert, and Sims all provide an intimate look into the life of Juliette Gordon Low, showing her accomplishments as both an artist and as the founder and President of the Girl Scouts.

Thus, they serve as a compelling resource into Juliette Gordon Low's life, personality, and achievements and offer information about her dual role as both artist and educator.

Further biographical information about Low, including her artistic accomplishments, as well as detailed information about specific elements of Girl Scouting can be found in the *Girl Scout Collector's Guide: A History of Uniforms, Insignia, Publications and Memorabilia* (2005). Written by Mary Degenhardt, an archivist at the National Historic Preservation Center, part of the Girl Scouts of the USA, and researcher Judith Kirsch, this book serves as a compendium of Girl Scout history and data. Helpful to this study, it provides detailed information about merit badges and Girl Scout handbooks. Evidence supporting Low's contributions to art education are prevalent in the early Girl Scout handbooks.

## **GIRL SCOUT HANDBOOKS AND THEIR PREDECESSORS**

The handbook used by Girl Scouts has gone through many changes over time, and has been influenced by numerous sources. Since Juliette Gordon Low revised, adapted, and published several editions of this book, it is important to trace the history of this publication.

*Scouting for Boys* by Sir Robert Baden-Powell (1908) served as the first handbook for Boy Scouts in England. This book is important for establishing a precedent for art education within the Boy Scouts, which the Girl Scouts would later draw upon. *Scouting for Boys* encouraged careful observation of one's surroundings. Drawing detailed, accurate pictures of nature and taking photographs of nature was promoted.

*How Girls Can Help to Build Up the Empire: The Handbook for Girl Guides* (1912) was a collaboration between Sir Robert Baden-Powell and his sister Agnes Baden-Powell. Due to the demand of girls wanting to join Scouting, Sir Robert Baden-Powell established the Girl Guides in England in 1910. The Girl Guides served as the girls' corollary to the Boy Scouts, and was led by Agnes Baden-Powell. *How Girls Can Help to Build Up the Empire* adapts *Scouting for Boys* into a female version, yet this book provides for a much more domestic, feminized version of Scouting. However, like *Scouting for Boys*, it suggests its members cultivate the power of observation, and carefully draw or take photographs from nature. Additionally, an Artist Badge may be earned.

Working alongside W. J. Hoxie, a naturalist from Savannah, Low borrowed from 1912's *How Girls Can Help to Build Up the Empire: The Handbook for Girl Guides* to create an American version of the same book, called *How Girls Can Help Their Country: Handbook for Girl Scouts* (1913). Hoxie, a friend of Low's, was considered one of the foremost naturalists of his time. The first Girl Scout troop in Savannah met on Hoxie's rural property to camp and participate in Scouting activities. In Low's *How Girls Can Help Their Country*, several changes are made that differentiate the book from *How Girls Can Help to Build Up the Empire*, including passages, songs, games, images, and the modification and addition of several badges. Notably, the requirements for the Artist Badge are expanded.

In 1916, Low published a new edition of *How Girls Can Help Their Country*. Here, Low further adapted and Americanized the material, making changes she felt best

suited the Girl Scouts. Many sections focus on career development. There is an increase in badges that may be earned, including a Photography Badge, and again the requirements for the Artist Badge are expanded. Importantly, a suggested reading list is now included for those wanting to earn the Artist Badge. Placed on the reading list is the highly regarded *Composition* by Arthur Wesley Dow (1899) and *How to Judge a Picture* by John Charles Van Dyke (1888). There is an additional Arts and Crafts reading list included. Throughout, emphasis is still placed on nature study and accurately drawing and photographing what one sees.

A second edition of *How Girls Can Help Their Country* was published by Low in 1917. Minor modifications are made to this edition, yet the requirements for the Artist Badge, as well as the suggested reading lists, remain unchanged.

In 1920, the Girl Scout organization released *Scouting for Girls: Official Handbook of the Girl Scouts*, making it the first handbook prepared by the Girl Scout organization, instead of by Low. A team of education specialists were consulted from across the country to contribute to the publication, many of whom are acknowledged in the book's preface. While Low was actively involved with the Girl Scouts until her death in 1927, she resigned from its Presidency in 1920, taking the new title of Founder. Thus, while the changes made to the art education aspect of *Scouting for Girls* are profound, it is difficult to determine the role Low played in these changes. Among the biggest art education changes is the addition of the Craftsman Badge. A Dressmaker Badge and Milliner Badge are added, too. The Artist Badge remains, though a disclaimer is made that only girls with "sufficient natural talent" should attempt this badge. The suggested

Art Badge reading list is gone, having been replaced by a list of references. Nature study, and drawing or photographing from direct natural observation still remain a component.

Other editions of the handbook were published during Low's lifetime. Beginning in 1922, a new edition or reprint of *Scouting for Girls* was printed at least annually. Many of these books present only minimal changes from the 1920 publication. As such, for the purpose of this study, the main usage of handbooks will be those Low most directly contributed to—*How Girls Can Help Their Country*, from the years 1913, 1916, and 1917.

## **ARCHIVES**

Archival research played a significant role in this study. I traveled to Savannah, Georgia during the summer of 2010, where I conducted research at the Georgia Historical Society, the Juliette Gordon Low Birthplace, and the Girl Scout First Headquarters.

### **The Georgia Historical Society**

The Georgia Historical Society contains a wealth of information relevant to this study, namely the Gordon Family Papers MS 318. Boxes 14-18 contain matters relating to Juliette Gordon Low. Within this material, I focused on researching personal correspondence as well as Girl Scout matters. I found many letters in which Low described artworks she was currently working on, or planning to work on in the future. Low had drawn sketches on several of her letters. She also described her travels, including taking art classes in Paris. Many insightful letters pertinent to Girl Scout matters were also uncovered, including Low's opinions about handbook revisions and finances, and correspondence with Sir Robert Baden-Powell.

Additionally, in the Savannah Art Association Papers MS 1022, I found many archives relating to the Savannah Art Club, which Low helped found in 1920. In Book I of the Minute Book, 1921-1933, the Standing Rules of the Savannah Art Club are included, as well as a list of members and officers. Several of the meeting minutes place Low in attendance and describe her activities.

### **The Juliette Gordon Low Birthplace**

The Juliette Gordon Low Birthplace displays many original artworks created by Low. While conducting research there, I saw paintings, sculptures, woodwork, and metalwork done by Low, all which support her position as a talented artist.

I was also able to view many fascinating documents, including Low's personal copy of *How Girls Can Help to Build Up the Empire*. Low made several notations throughout the book, presumably as editorial work for her upcoming release of *How Girls Can Help Their Country*. Several pictures are crossed out, and words underlined. Notably, in the "Memoranda" section in the back of the book, Low wrote the names of only a few badges. Among them is "Artist."

Low kept plentiful and detailed documentation of her activities, both personally and professionally. One of her personal diaries from the time period she met Sir Robert Baden-Powell is housed at the Juliette Gordon Low Birthplace. This is a great resource, demonstrating the personal connection between the two individuals. Low discusses meeting Baden-Powell and describes how he inspires her. There is even a watercolor painting done in Low's diary by Baden-Powell, signed and dated July 16, 1911. While at



the Juliette Gordon Birthplace, I also reviewed letters written and sent between Low and others.

### **The Girl Scout First Headquarters**

The Girl Scout First Headquarters served as the initial meeting place of the Girl Scouts, in 1912. It was originally the carriage house behind Low's home in Savannah and served as Girl Scout Headquarters until 1913, when a National Girl Scout Headquarters was established in Washington, DC. The Girl Scout First Headquarters houses a great deal of archives relevant to early Girl Scout activities.

While conducting research there, I discovered a file relating to an early Savannah Girl Scout, Mildred Nix Huie. This file contained photographs of Huie in her Scout uniform, newspaper clippings about her involvement with the Girl Scouts, and a resume of Huie's work. Huie would later become an artist and have her own gallery. Additional information about Huie's life was supplemented by her daughter, Mildred Huie Wilcox.

### **CONCLUSION**

Collectively, these resources helped establish the foundation of literature pertinent to this study. Every attempt was made to examine as many primary sources as possible. By combining archival research of letters, photographs, meeting minutes, newspaper clippings and other correspondence, along with careful study of Girl Scout handbooks and other publications, I was able to make an analysis of Low's role as an art educator. In light of the findings uncovered within this study, it is my sincere belief that Juliette Gordon Low deserves a recognized place in art education history.

### **CHAPTER 3: *Juliette Gordon Low as Artist***

In this chapter, I investigate the upbringing and early artistic influences of Juliette Gordon Low. This chapter is important for establishing Low's lifelong interest in, and creation of artwork. It was truly one of her passions. During this time period, representing most of her youth and adult life, Low functioned more as an artist rather than an art educator. At this juncture, her art education activities were personal in nature and limited in scope. She primarily helped friends and family with their own art or encouraged them to see, purchase, or make art. Still, Low's passion for art helped shape the way she viewed the world. This artistic vision would later inform the educational choices she made, providing large numbers of girls with art education opportunities. This chapter presents some historical context for this study, and offers a richer understanding of a complex individual, Juliette Gordon Low.

#### **UPBRINGING**

Juliette Magill Gordon, called "Daisy" by her family and friends, was born on October 31, 1860. She was the second of six children within a very prominent family in Savannah, Georgia. Her father, William Washington Gordon II, was a wealthy cotton merchant, and a Confederate military officer. He also served on the board of the Central of Georgia Railroad. Low's mother, Eleanor (Nellie) Kinzie, was from the Kinzie family, among Chicago's first settlers (Sims, 2009).

Low was raised during the height of Victorian times when it was expected for women, particularly those from wealthy backgrounds, to be “ladies.” This meant refined sensibilities, knowledge of classical literature, foreign languages, and the arts. Low grew up during a time when it was culturally appropriate, if not expected, for refined women to pursue art and other graceful or intellectual hobbies. It was a mark of being “cultured,” wealthy, and well-learned. Anastatia Sims (2009) describes Low as being “reared to accept the strictures of Victorian femininity” (p. 370).

Juliette Gordon Low was born to a family of female artists and writers. Her maternal grandmother Juliette was a skilled painter and writer, and her mother Nellie painted, played the piano, and frequently wrote poetry (Shultz & Lawrence, 1958). Low was raised as a “lady,” and was expected to engage in similar creative pursuits. However, it appears that Low did not need much convincing.

As a child, Low had a strong interest in the arts, and loved to act and draw. She wrote poetry and drew illustrations for a magazine created by her cousin Caroline (Biegert, 1998, p. 42). Later she would delve into painting and then sculpture, modeling numerous busts and other figures of individuals close to her. When she was young, Low also expressed interest in acting. This creative individual wrote and directed plays, hosted in the Gordon family home (Figure 1), and she and her siblings would act in them. Shultz and Lawrence (1958) state, “Daisy wrote some poetry, in addition to her dramatic labors, and did a great deal of drawing” (p. 121). As a child, she also cut out and painted many paper dolls (Choate & Ferris, 1928). It is evident that even as a young girl, Low

had a strong interest in the arts and spent much of her time drawing, painting, acting, and doing crafts.

Because of the Gordon family's wealth and prominence, Low was afforded privileges that less well-to-do families were not. Her family employed servants. She was able to travel and have worldly experiences. Her family purchased expensive art supplies for her, and due to her family's sufficient wealth she did not have to work to earn an income. Her parents provided her with the time, materials, and opportunities necessary to pursue her interest in art.



Figure1: The Juliette Gordon Low Birthplace. Author's own photograph.

## EDUCATION AND ARTISTIC TRAINING

Low remained interested in art and created artworks throughout her schooling. When attending her first school in Savannah, Low was eager to draw, and was much more interested in this activity than spelling lessons (Shultz & Lawrence, 1958). As a youth, Low struggled with spelling, and additionally often said one word when she meant another. As a result, Shultz and Lawrence (1958) state:

Her conversation was strewn with malapropisms. Her family attributed this particular oddity to the fact that Daisy did not consider spelling important, and it is true that at school she found drawing much more to her liking than word drill. (p. 118)

Spelling errors and “malapropisms” would persist the rest of her life, sometimes leading to communication errors.

As a young lady, Low attended several prestigious girls’ schools. When she was fourteen, she entered a boarding school in Virginia named Stuart Hall. She was able to continue art classes in drawing and painting there (Shultz & Lawrence, 1958).

After attending Stuart Hall for two years, Low enrolled in Edge Hill, another girls’ boarding school in Virginia, located across from Monticello and run by Thomas Jefferson’s great-granddaughters (Hunter, 1928, p. 39). Apparently, Low had a difficult time at Edge Hill, telling her sister, “Sometimes I think this place should be called Edge of Hell instead of Edge Hill” (Brown, 1996, p. 29). Of Low’s time at Edge Hill, Brown further states:

Although Daisy showed talent in art, she was not allowed to draw what she wanted because most of the time her teacher assigned drawing exercises. So sometimes she would slip away to the nearby woods to model clay or make pencil sketches of animals. (p. 30)

At eighteen, Low attended a French finishing school in New York City named the Charbonnier School (Degenhardt & Kirsch, 2005). She studied French, classics, literature, music, history, dance, and art, and it was here she learned to paint in oils (Shultz & Lawrence, 1958). Like Low's other boarding schools, this school was also strict. However, Low was given special accommodations in order to pursue oil painting. As Abby Lippitt Hunter (1928), a former Charbonnier schoolmate of Low's, recalls:

It happened that Daisy was the only girl who was ever allowed to go out unaccompanied. "The Charbs" had granted her this permission because she was one of the older pupils and because she was at that time studying oil painting with a famous artist, and it was necessary for her to go to his studio for her class. (pp. 37-38)

Even though Low completed her schooling in 1880, she stayed on at the Charbonnier School to enroll in additional painting classes because she was so interested in art. Taking full advantage of the school's location in New York City, Low enjoyed spending evenings at the theater and opera with cousins who lived in the city (Shultz & Lawrence, 1958).

As this brief educational history conveys, as a young woman Low demonstrated specific and very strong interests in drawing, painting, and sculpting. Started at a young age, her interest in and practice of art would remain a constant feature throughout her life.

## **DEAFNESS**

After attending finishing school Low returned to Savannah as a debutante. She spent time traveling in Europe and visiting with friends. A courtship developed between her and William Mackay Low, a wealthy Englishman whose family had moved to

Savannah when he was young. By all accounts, Juliette Gordon Low was living a charmed life (Shultz & Lawrence, 1958).

However, Low often suffered from painful ear infections. In her twenties, Low suffered from a particularly severe ear infection. She convinced a doctor in Savannah to give her an injection of silver nitrate, an experimental treatment for ear infections she had read about. It became clear that something had gone wrong right away, as Low went into immediate pain (Shultz & Lawrence, 1958). Unfortunately, her condition worsened, causing an abscess in her ear to rupture. After a lengthy recovery, Low would remain nearly deaf in that ear. During Low's recovery, her father wrote to her mother, "Daisy is comfortable this morning and is sitting up in her room painting. Her ear continues to bleed a little, showing that the drum is pierced..." (Shultz & Lawrence, 1958, p. 168). Even in her weakened state, Low found time to nurture her passion in art. During this time, it is probable Low would have pursued her art at length, as she had to limit traveling and other activities and recover at home.

Low would eventually recuperate, though she was left with limited hearing in one ear, and she wed William Mackay Low in December of 1886. In a stroke of bad luck, a piece of rice thrown at her upon leaving the wedding ceremony became lodged in her "good ear," which afterwards became badly infected (Shultz & Lawrence, 1958). Low was in such pain that she and her husband ended their honeymoon after only two days, and Low visited a doctor. When the doctor removed the grain of rice, her eardrum was accidentally punctured, resulting in a permanent loss of hearing (Shultz & Lawrence, 1958). For the rest of her life, Low would be almost completely deaf in both ears.

Undoubtedly, deafness would affect Low deeply. In letters to her mother, she writes about feeling helpless and increasingly isolated (Shultz & Lawrence, 1958). It was during this time that Low began to work on art more intensely, likely as an outlet for her feelings.

The act of creating art is typically a solitary practice, where verbal communication with others is not needed. Therefore, her deafness would not have limited her much from making art. Creative pursuits may have also provided Low great solace, and would have been an area where she still felt competent and in control. One could argue, as well, that with limited hearing Low was forced to utilize other senses to gather information about the world, mainly her vision. Her recent deafness, as difficult as it was for her to endure, may have actually propelled her forward artistically.

## **MARRIED LIFE**

Low's artistic pursuits increased along with her deafness. She and her new husband, William Low, settled in England in Warwickshire at a house named Wellesbourne (Shultz & Lawrence, 1958). In order to commemorate her marriage in 1886, she commissioned London painter Edward Hughes to paint her portrait (Figure 2). In this large portrait a feminine Low is presented, wearing a pink dress while holding a white ostrich fan, and placed among a landscape. Hughes famously painted the portraits of the Prince of Wales (a personal friend of the Lows), Prince Albert, and Princess Mary (Shultz & Lawrence, 1958). The portrait was completed in 1887 and is now displayed in the National Portrait Gallery, Smithsonian Institution, in Washington, DC.





Figure 2: Oil painting of Juliette Gordon Low, 1887.  
By Edward Hughes. Image courtesy of the  
National Portrait Gallery, Smithsonian Institution. NPG.73.5

In England, Low's doctor had suggested she refrain from horseback riding or anything else too physically vigorous, since it would likely make her hearing condition worse and irritate her delicate and injured eardrums. Unfortunately, her husband did not feel the need to restrict his activities due to Low's hearing issues, and he often left her alone while he went on fox hunts or participated in other rugged sports with his friends (Shultz & Lawrence, 1958).

Low became increasingly isolated and turned to her artistic skills for comfort.

Shultz and Lawrence (1958) state that she,

carved a mantelpiece for the smoking room, which above it she hung her husband's portrait on horseback in his red hunting coat, done by Palmer. Next she made oil paintings of dogs in the Warwickshire pack, to hang about the room. (pp. 200-201)

They continue:

Her next venture was to make a pair of iron gates for the entrance of Wellesbourne, and this was an undertaking indeed, for Daisy had never worked with metals. She loved adding new skills to her collection, however, and went about it in the businesslike way that was to characterize her thereafter in any new enthusiasm. She hired a forge and took lessons from a blacksmith who was an expert in the refinements of his craft. Under his direction, she made her own tools, then set to work on the gates, decorating them with daisies beaten out of copper. When they were installed at the entrance, Daisy had a right to be proud of her winter's work and her friends were greatly impressed. (p. 201)

This account depicts Low as a creative, spirited person, eager to expand her artistic skills and knowledge. These gates (Figures 3 & 4) are now located in the gardens of the Juliette Gordon Low Birthplace. The gates are indeed very artistic and show many swirls and vegetal patterns. Low formed an oval at the center of each gate, with her parents' initials in each one. She also punctuated the gates with wrought iron daisies, symbolic of her nickname.



Figure 3: Iron gates made by Juliette Gordon Low. Author's own photograph.

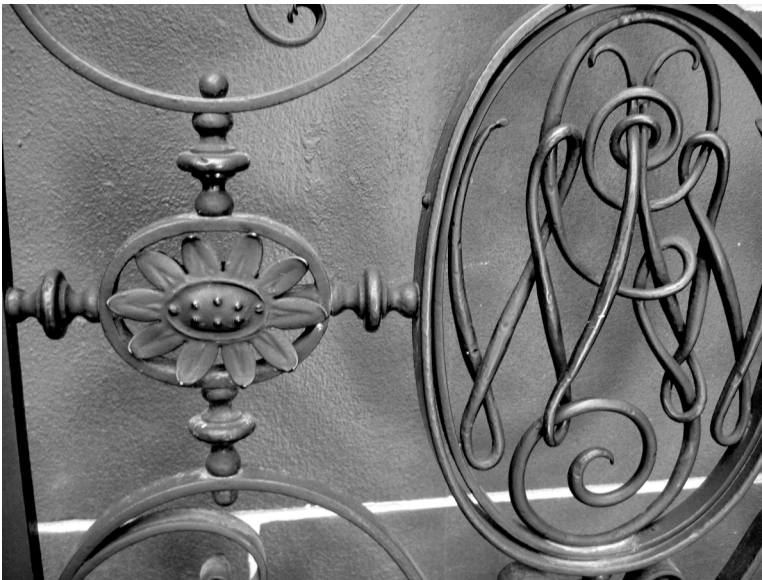


Figure 4: Detail of iron gates. Author's own photograph.

It is interesting to note that Low learned to work in metal, an artistic medium that contrasts starkly against the more “feminine” creative pursuits of her youth, such as painting. This was a hot, sweaty, rugged artistic medium, pursued out-of-doors and requiring considerable physical strength. In fact, Low’s arms had become so muscular from her intense metal forging that many of the sleeves of her Paris gowns no longer fit (Shultz & Lawrence, 1958). It appeared that Low was immersing herself in her artwork.

Unfortunately, Low and her husband grew even further apart through the years. Low wrote to her family about her husband’s frequent absences. In a letter to her brother, written in 1899, Low states, “I see so little of Billow [her husband’s nickname] I feel there is no human affection for me except in the family” (Shultz & Lawrence, 1958, p. 233). Low was crushed to later learn that her husband was keeping a mistress. At first William Low demanded a divorce, which Juliette Gordon Low refused to grant. She eventually reconsidered, and the two began divorce proceedings. However, before the proceedings could be finalized, William Low died suddenly of a stroke in 1905. Juliette Low was shocked to find out her husband had left all his wealth and possessions to his mistress. Low had to battle against her husband’s mistress in a lengthy settlement case. Eventually, Juliette Low was granted the Low house in Savannah and a portion of her husband’s wealth. She could remain well-off, but by all accounts was effectively robbed of the larger monies she was rightfully due (Shultz & Lawrence, 1958). After her legal settlement, Low purchased two homes in London, and she rented another property in Scotland. Low still retained many friends and connections overseas, and for the rest of

her life she would divide her time between Savannah and England, typically spending winters in Savannah and summers in England (Shultz & Lawrence, 1958).

After resettling back in Savannah, Low continued to pursue her artistic interests. She was interested in redefining herself and finding a new purpose. She wrote to her mother, “I am just an idle woman of the world, with no real work or duties. I would like to get away from the world somewhere and work at sculpturing—start to do some work in life” (Shultz & Lawrence, 1958, p. 260).

## **ARTWORKS**

Low spent the next few years recovering from deep depression. She filled her time by visiting with friends and traveling the world. Finally, in 1910, Low was ready to begin sculpting seriously. Shultz and Lawrence (1958) state:

By the end of September, she was thinking again of sculpturing—she called this ‘modelling’—about which she had spoken to Nellie [her mother] in 1906. She wrote to Mabel [her sister] on September twenty-ninth that she was planning to go to Savannah immediately, so that she could settle down to study this new objective when she got back to Paris. (p. 288)

By her own account, Low says, “For if I once start modelling I’ll probably get interested and want to go on and not interrupt it to come to America (Shultz & Lawrence, 1958, p. 288). Low indeed went to Paris for sculpting lessons. She immersed herself in her work, sculpting eight hours a day and taking very few breaks (Gordon Family Papers, MS 318).

In a letter to her father dated April 12, 1911, Low writes about her sculpting class:

[My teacher] began to say, ‘Excellent, I am astonished at your facility!!’ So I now am in the heights of encouragement, for tho [sic] I will never do anything for public exhibition, yet if I only learn enough to work at home in leisure hours, my life will gain more serious interests. (Gordon Family Papers, MS 318, Low to her father, April 12, 1911)

In another letter to her father dated April 25, 1911, Low writes:

I am modeling violently. My dear old sculptor teacher is *very* encouraging. I thought the nice things he said were because he was sorry for me, but he says ‘I deserve all his kind words.’ He says after this month, I will have learned all the mechanical part[s] and only must practice and practice to achieve success.  
(Gordon Family Papers, MS 318, Low to her father, April 25, 1911)

Throughout her adult life, Low continued to achieve success by sculpting in clay and even in wax. She modeled busts and then cast them in bronze. She made a bust of her paternal grandfather William Washington Gordon I (Figure 5) and her niece and goddaughter Daisy Lawrence (Figure 6), among others. The sculptures are life-like and clearly achieved with great skill. Even though she was unaware at the time that her artworks would be on public display, many works made by Low are available for public view, at the Juliette Gordon Low Birthplace.

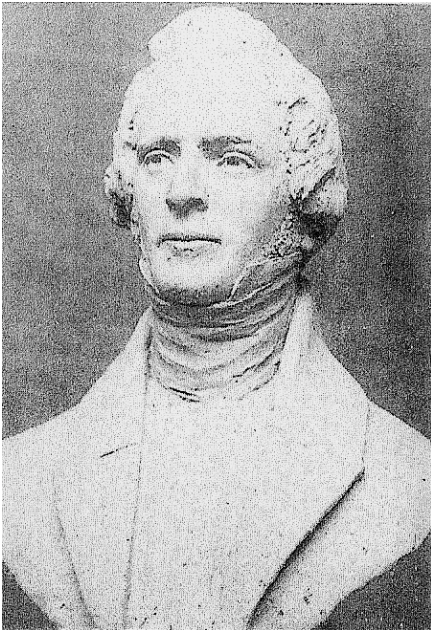


Figure 5: Low's bust of her grandfather.  
Illustrated in Shultz & Lawrence (1958).



Figure 6: Low's bust of her niece.  
Illustrated in Shultz & Lawrence (1958).



While at the Juliette Gordon Low Birthplace, I personally viewed several of Low's skillful artworks. On display are the sculptures of her grandfather and niece, as well as other modelings made by Low, including a bronze sculpture of a girl. In a wooden hutch is a set of twelve China plates, hand-painted by Low, depicting wildlife scenes. A spinning wheel occupies Low's bedroom, indicating she spun wool. I additionally saw woodwork done by Low. According to a guide at the Juliette Gordon Low Birthplace, Low carved and added a scrolled pediment to the top of a wooden cabinet (Figure 7). Low also carved Asian-styled dragons onto the surface of each of the cabinet's drawers (Figure 8).



Figure 7: Wooden cabinet. Low added a pediment and carvings. Illustrated in *Woodworker's Journal*, June 2007.

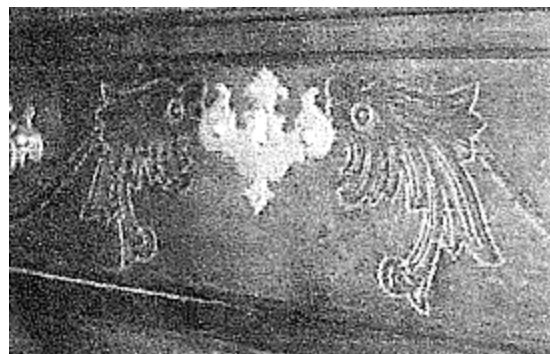


Figure 8: Detail of Low's dragon carvings. Illustrated in *Woodworker's Journal*, June 2007.

Outside, in the garden of the Juliette Gordon Low Birthplace, are the wrought iron gates Low had made in England, while several of Low's oil paintings hang on the walls inside. One is an oil painting of her father, and another is an oil painting of her mother. Low painted the portrait of her mother (Figure 9) after an original painted by G.P. Healy two years before her mother's marriage to her father (Shultz & Lawrence, 1958). Allegedly, Low wanted a painting of her mother to prevent herself from feeling homesick. Her mother refused to part with the portrait, so Low simply painted a copy for herself. Its style is very formal and realistic, and shows Low's evident accomplishments as a painter. In Shultz and Lawrence's (1958) opinion, Low's copy is even better than the original. In sum, the Juliette Gordon Low Birthplace proved to be a valuable location for viewing Low's artworks, and work on display there firmly establishes her role as a talented artist (Figure 10).



Figure 9: Detail of oil painting by Juliette Gordon Low. The subject is Low's mother. Illustrated in Shultz & Lawrence (1958).





Figure 10: An interior view of the Juliette Gordon Low Birthplace. Artworks made by Low include the oil painting of her mother above the fireplace, the bust of her niece in the corner, and a bronze figure of a girl underneath the large mirror. Image courtesy of the Juliette Gordon Low Birthplace.

## CONCLUSION

The events of Low's life, from her upbringing and education, to her deafness and failed marriage, all helped shape who Low became as a person. Despite these events, or maybe because of them, Low was inspired to create artwork her entire life. Clearly, Low was an accomplished artist. But it was her achievements as an art educator that would come to affect millions. In the next chapter I explore Low's transition from artist to art educator.

## **Chapter 4: *Juliette Gordon Low as Art Educator***

In this chapter, I explore the art education accomplishments of Juliette Gordon Low. Low's primary contributions in art education occurred later in her life, after the age of fifty. The impetus for Low's shift from artist to art educator seems to have been instigated by meeting Sir Robert Baden-Powell. Low was so inspired by his work with the Boy Scouts, she sought to create similar meaningful work of her own. Juliette Gordon Low formed the Girl Scouts in Savannah, Georgia in 1912, choosing to include an element of art education within the program from the very beginning. This chapter explores ways in which Low may be considered an art educator, from her personal life, to her work with the Girl Scouts, and later the Savannah Art Club.

### **ART EDUCATION IN LOW'S PERSONAL LIFE**

Though Low's main contributions as an art educator occurred within organizations such as the Girl Scouts or the Savannah Art Club, Low was also an art educator in her personal life, especially to her family. Low offered advice and artistic guidance, and gave art lessons to her nieces and nephews (Gordon Family Papers, MS 318). While some of her young relatives may have been more willing to accept her art lessons, her nephew Arthur Gordon II (1956) humorously recalls:

When Daisy got an idea in her head; it was extremely difficult to get it out. Unfortunately, one of her ideas was that she could teach me to be a sculptor. She might as well have tried giving ballet lessons to a hippopotamus. I produced things in clay that would have fascinated a psychiatrist and certainly would have daunted an ordinary instructor. But far horn [sic] discouraged, Daisy took the even larger view that *anybody* could be a sculptor and invaded my school (with

the reluctant consent of the principal) to give modeling lessons to all the children in my class. (p. 3)

This incident illustrates how Low was inspired to share her artistic talents and knowledge in her personal life. Teaching art in such a fashion was likely spontaneous, and motivated by personal connections. It was Low's passion for art, coupled with her personal associations, which would lead to one of the most important friendships of her life, and inspire her to teach art in an organized, systematic way.

### **SIR ROBERT BADEN-POWELL**

By 1911, Juliette Gordon Low was wholly involved in sculpting. According to the Juliette Gordon Low Birthplace website (2011), Low "seriously considered becoming a professional sculptor." This enthusiasm for art led to an immediate connection with Boy Scout founder Sir Robert-Baden Powell, whom Low met in England in early May of 1911. The two happened to be seated next to one another at a luncheon, and Baden-Powell, a talented painter and sculptor himself, had just completed a sculpture of Captain John Smith (Kerr, 1928). Only days later, Low wrote in her diary, "I met Sir Robert Baden-Powell last week, and have since gone to see his bust of John Smith (motored alone two hundred miles to Louth!). It is a rare good thing" (Low's diary, 1911). In a letter to her father dated June 29, 1911 Low writes about Baden-Powell's artistic aptitudes, "He draws, paints, [and] models well" (Gordon Family Papers, MS 318, Low to her father, June 29, 1911). In fact, a watercolor by Baden-Powell appears in Low's diary, signed by him and dated July 16, 1911 (Figure 11), evidence not only of Baden-Powell's artistic skills, but of his closeness with Low.

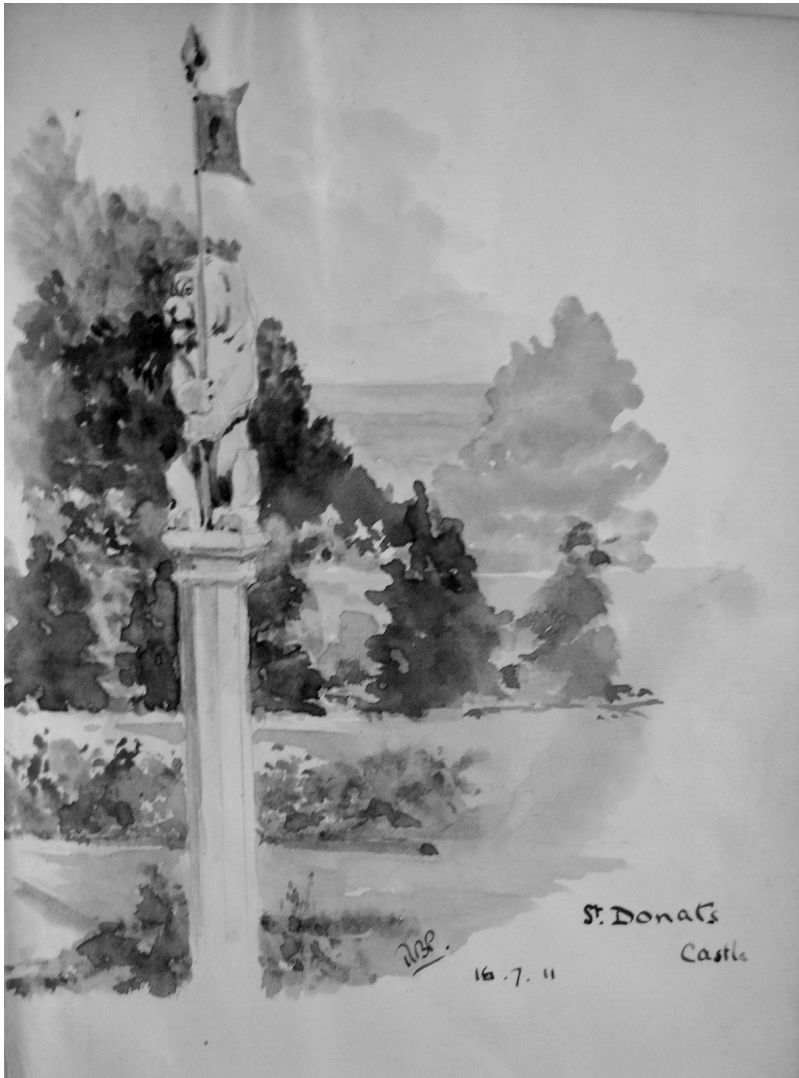


Figure 11: Baden-Powell's watercolor in Low's diary.  
Signed "RBP" and dated 16-7-11 (July 16, 1911).  
Author's own photograph.

Low was deeply affected and inspired by Baden-Powell. On May 30, 1911, after having met Baden-Powell earlier that month, Low wrote a lengthy letter about her impression of him in her diary. Clearly, she was intrigued. She found him to be a

seemingly contradictory person, considered a man of war, yet whom she found to be a man of peace. Low writes:

Never has any human being given me such a feeling of peace...there is an innate sense of repose when I am near him. It may be, because in his own mind, he is not personally seeking anything. His activities are for mankind and he has perhaps eliminated the effort to attain things for himself.... This man, with his overbearing personality and apparent conceit, strikes me as the most self-less unselfish person I've ever met. The universe and the force that drives him to better it, are the real objects of his existence. To him his own life, as a unit, is apparently, utterly unimportant. (Low's diary, 1911)

Low seems fascinated by Baden-Powell's selflessness and his work with others. During this time, the Boy Scouts were already a successful organization in England, having been founded four years prior, in 1907, by Baden-Powell. The Scouting program was also well underway in the United States. Low appears inspired by Baden-Powell's work for the "betterment of the universe," and she seems to contemplate her own contributions toward the improvement of society. Her early ideas about forming the Girl Scouts can be seen here, in her June 1, 1911 diary entry:

Today in the few moments I have had to myself, my mind irresistibly dwelt on B.P. The odd part of it is, that a force outside myself seems to compel me to think of him, nothing sentimental connects my thoughts with the interview I had with him, but a sort of intuition comes over me, that he believes I might make more out of my life and that he has *ideas*, which, if I followed them, a more useful sphere of work might open up before me in the future. (Low's diary, 1911)

Low further wrote on June 17:

Again I met B.P. No doubt about his magnetism. I am not sure if he *knows* he can influence people, or if the charm of his presence is an unconscious one. We met at Opera "Sonnambula." He looked dead tired and slumbered a bit at the back of [the] opera box. Afterwards, Mrs. Tourcery[?] and he came to supper and he was all alert. He stayed after she went away. I told him a little about my futile efforts to be of use, and the shame I feel when I think of how much I could do yet how little I accomplish and when thrown with a man who has made a success of

everything, by contrast. I feel that my life brings forth “Nothing but leaves!”—A wasted life. He looked so kindly when he said “There are little stars that guide us on—although they do not realize it.” A golden warmth came over me and made me almost feel like a star. God bless the man who can encourage the drones of the hive and give them such honey that will lead them to work out of sheer gratitude. (Low’s diary, 1911)

The next several pages, with entries appearing to be dated in June and July, have been removed, cut from the diary. Katherine Keena, Program Manager at the Juliette Gordon Low Birthplace, states that the diary was given to the organization this way by Low’s family, with pages removed. Postcards and letters have also been removed, as evidenced by the contoured areas where they were once attached. 2-cent US stamps are affixed to the back of the diary. It is mere speculation to consider the reasons why the remaining pages were cut away, and other content removed, but it suggests highly personal entries were recorded on those pages.

Whatever transpired, it is clear that Low shared a considerable and lifelong connection with Baden-Powell. What began as a mutual interest in art would lead both Low and Baden-Powell to develop a deep and lasting friendship, ultimately inspiring Low to start the Girl Scouts in Savannah, and to begin her life’s work. To fully understand Low’s contributions to the art education elements in the Girl Scout organization, it is important to know what she initially utilized as a model for her program.

## **BOY SCOUTS**

Encountering increased industrialization after the turn of the century, Sir Robert Baden-Powell was concerned that boys were losing touch with nature, rugged

masculinity, and self-sufficiency (Chalmers & Dancer, 2007). In response to this perceived crisis, Baden-Powell founded the Boy Scouts in England in 1907 with the aim of increasing boys' masculinity, skills, and character (Baden-Powell, 1933). Writing in the British Boy Scout's first handbook, *Scouting for Boys* (1908), Baden-Powell describes his idea of masculinity, and of the ideal Scout:

All are peace scouts, real *men* in every sense of the word, and thoroughly up in scout craft, *i.e.* they understand living out in the jungles, and they can find their way anywhere, are able to read meaning from the smallest signs and foot-tracks; they know how to look after their health when far away from any doctors, are strong and plucky, and ready to face any danger, and always keen to help each other. They are accustomed to take their lives into their hands, and to fling them down without hesitation if they can help their country by doing so. (pp. 12-13)

A former British war hero, Baden-Powell was steeped in militaristic training, and he structured the Boy Scouts in a military paradigm. Boys were organized into groups of eight or more called Patrols, and Patrols were organized into yet larger groups called Troops (Baden-Powell, 1908). Boys wore military-looking uniforms, were ranked either "Tenderfoot," "Second-Class," or "First-Class" Scouts according to deeds performed, and boys could further earn merit badges and medals. Baden-Powell adopted the name "Scouts" to allude to military scouting, or reconnaissance. In his own words, Baden-Powell (1908) explains, "Scouting includes a rather wide range of work. Briefly it is the art or science of gathering information" (p. 9). Giving his organization a military framework, Baden-Powell sought to teach boys survival skills, character training, and "Woodcraft."

Woodcraft is a term used in early Scouting to refer to knowledge of nature, or "outdoor life in its broadest sense" (Seton, 1912, p. v). Since part of Woodcraft was to

know about plants and animals in their natural settings, Boy Scouts were instructed to not only skillfully track animals, but also to study them in their habitats and record what they saw from direct observation, usually in the form of drawing or photography. This process, also referred to as nature study, was done to assist Boy Scouts with learning about the natural world, including the names and types of various plants and animals. Many Boy Scouts' nature drawings would later be organized into an educational tool and resource, often to fulfill merit badge requirements (Baden-Powell, 1908). In Woodcraft, implicit art education was established in the Boy Scouts. Later, explicit art education would be seen in the Boy Scouts in terms of merit badges, especially the Art Badge.

The term "Woodcraft" was first coined by Ernest Thompson Seton, founder of the boys' group the "Woodcraft Indians" in 1902, and later co-founder of the Boy Scouts of America in 1910. Seton idolized the American Indian, as "the model for outdoor life in this country" (Seton, 1912, p. v), and he often drew upon animal imagery within his boys' group (Chalmers & Dancer, 2008). Seton's version of Woodcraft involved not only nature study and drawing, but also making crafts relating to American Indian cultures, such as bows, arrows, teepees, woodcarving, beadwork, and leatherwork (Seton, 1912). Chalmers and Dancer (2008) argue that, "A crafts influence existed in the Boy Scouts of America—an influence initially based on Seton's Woodcraft Indians" (p. 185).

Importantly, Baden-Powell had a working relationship with Seton, having met him in 1906, and the two men shared similar ideas about the importance of Woodcraft (Jeal, 1990). Chalmers and Dancer (2008) state that, in fact, Baden-Powell drew upon many of Seton's ideas when he wrote *Scouting For Boys* in 1908. Nonetheless, the Boy



Scouts of America (BSA) formed in 1910 with Baden-Powell's blessing, and adopted much of Baden-Powell's framework for Scouting, with some changes.

At about this same time, Baden-Powell helped oversee not only the expansion of the Boy Scouts to the United States, but also its expansion to include girls. Woodcraft, with its components of drawing and photographing nature, began as an essential part of the Boy Scouts (Baden-Powell, 1908), and would later inform the programming of the Girl Guides, as well as the Girl Scouts.

## **GIRL GUIDES**

In 1910, Sir Robert Baden-Powell oversaw the creation of the Girl Guides in England, putting his sister Agnes Baden-Powell at the helm as President of this new organization. Sir Robert Baden-Powell founded the Girl Guides due to numerous requests by girls themselves. Tammy Proctor (2009) states that Baden-Powell "began receiving letters as early as 1908, and in summer 1909, he started planning for a girls' version of scouting" (p. 6). Degenhardt and Kirsch (2005) write that by 1909 several thousand girls had already registered themselves with Boy Scout headquarters. In response to this multitude of requests, Girl Guides was formed.

Together Sir Robert Baden-Powell and Agnes Baden-Powell wrote a handbook for the fledgling Girl Guide movement. Released in 1912, the book was called *How Girls Can Help to Build Up the Empire: The Handbook for Girl Guides*. The book lays out the group's framework, which was somewhat para-militaristic, though several key feminizing changes were made to differentiate Girl Guides from Boy Scouts, including uniforms, insignia, and certain organizational elements (Proctor, 2009).

Among the most obvious changes made was the fact that the group was called “Girl Guides” instead of “Girl Scouts,” in fitting with the belief that girls should be more of “guides” to their (future) husbands and children, rather than rugged “scouts” (Proctor, 2009). Proctor (2009) states, “...qualities of womanliness, gentleness, and nurturing, would be the very things added to Guiding in order to give it a ‘complementary’ framework to the boys’ movement” (p. 8).

In the foreword to *How Girls Can Help to Build Up the Empire: The Handbook for Girl Guides* (1912), Agnes Baden-Powell writes:

‘The Girl Guides’ is an organization for character training which has been started much on the lines of the ‘Boy Scouts’ movement in principle, but differing in detail. *Its aim* is to get girls to learn how to be women—self-helpful, happy, prosperous, and capable of keeping good homes and of bringing up good children. *The Method* of training is to give the girls pursuits which appeal to them, such as games and recreative exercises, which lead them on to learn for themselves many useful crafts. (p. vii)

Learning “many useful crafts” would remain a key tenet of the Girl Guides. Like the Boy Scout organization that came before it, the Girl Guide program also included elements of art education. Woodcraft and nature study, and accurately drawing from nature were present within the Girl Guides from the beginning. Girls were able to earn a “Naturalist” badge, which required Girl Guides to make colored drawings, sketches, or photographs of various flora and fauna (Baden-Powell, A. & Baden-Powell, R., 1912). Girl Guides could also earn an “Artist” badge, which called for even more pronounced and well-defined art education. To earn this badge, girls were required to “Draw or paint in oils or water colours from nature, or model in clay, or carve in wood or repoussé in metal” (Baden-Powell, A. & Baden-Powell, R., 1912, p. 463).

When Low met Baden-Powell during the summer of 1911, she was deeply inspired by his ideas about Scouting (Kerr, 1928). Low became involved with the Girl Guides immediately that year, first in Scotland and then later in England. Teaching “many useful crafts” proved to be a Girl Guide element Low would focus on when working with the girls.

In late summer of 1911, Low started her own Girl Guide troop in a poor, rural area of Scotland (Proctor, 2009). She personally taught the girls how to card and spin wool, a pursuit Low was proficient in doing (Shultz & Lawrence, 1958). One of Low’s aims was to teach girls skills of self-sufficiency, which might help the girls to earn a living (Biegert, 1998). Following that, it made sense that Low would teach girls wool spinning in Scotland, due to the abundance of local wool from sheepherding. The girls also learned knitting, cooking, first aid, map reading, signaling, knot-tying, the history of the flag and the Guide laws, all to much success (Kerr, 1928). Low’s achievements of directly working with girls and teaching them one of her own pastimes and other skills, must have been encouraging and made her feel purposeful.

Later that fall, Low began two other successful troops of Girl Guides, this time in London (Kerr, 1928). Still continuing to work on her art, Low also enrolled in evening sculpting classes in London, an art form to which she remained fully committed (Shultz & Lawrence, 1958). The accomplishments of organizing these additional troops in London must have proved to Low that the program of the Girl Guides could find success in an urban setting, just as it had worked well in a rural setting. A hallmark feature of Low’s later work with the Girl Scouts was encouraging girls from different

socioeconomic classes to join (Juliette Gordon Low Correspondence, 1911-1927).

Perhaps Low's experiences in Britain with the Girl Guides led to this inclusive approach.

While in London, Low worked with both Sir Robert Baden-Powell and Agnes Baden-Powell, asking questions and discussing Guiding methods (Proctor, 2009). Further, Low "trained at the Girl Guide headquarters with other leaders" (Proctor, 2009, p. 11). Armed with training and her positive leadership experiences, Low was ready to return to the United States and start the Girl Guides there. In early January 1912, Low set sail for the United States on the *S.S. Acadian*, ready to begin her life's work.

## **GIRL SCOUTS**

When Low arrived in Savannah, she made a historic telephone call to her cousin Nina Pape, who ran a local girls' school, "Come right over! I've got something for the girls of Savannah, and all America, and all the world, and we're going to start it tonight!" (Johnston, 1928). Pape obliged, and worked with Low to help organize this new group. As an educator, Pape had connections with other educators, such as W.J. Hoxie, a naturalist from Savannah (Schultz & Lawrence, 1958), who would later help Low prepare the group's first handbook. Days later, on March 12, 1912 Low formally registered eighteen Savannah girls into two patrols, and enlisted her mother and other friends to serve as early Girl Scout leaders (Shultz & Lawrence, 1958). Low registered her niece as the first official Girl Scout (Shultz & Lawrence, 1958).

The Girl Scout movement spread quickly, ignited by Low's enthusiasm and personal connections. Low called upon her friends from across the nation, asking for their support of the Girl Scouts and seeing if they could help start troops of Girl Scouts in

their own areas (Schultz & Lawrence, 1958). Notably, among the people Low wrote to, or was supported by include Jane Addams, Mrs. Thomas A. Edison, Mrs. Andrew Carnegie, Mrs. Corinne Roosevelt Robinson (Theodore Roosevelt's sister) and Mrs. Woodrow Wilson. Later, First Lady Lou Henry Hoover would become passionately involved in the Girl Scouts, even taking up office as the Girl Scouts National President from 1922 to 1925 (Degenhardt & Kirsch, 2005). Low wrote countless letters, made numerous phone calls and visits, and roused up as much support for the Girl Scouts as possible (Shultz & Lawrence, 1958).

In 1912, Sir Robert Baden-Powell wrote to Low congratulating her on her rapid mobilization of the group: "You seem to have worked like a Trojan to get your Girl Guides so quickly started and in good shape in Savannah. Well done!" (Gordon Family Papers, MS 318, Baden-Powell to Low, March 18, 1912). In 1913, Low established a National Headquarters for the Girl Scouts in Washington, DC (Degenhardt & Kirsch, 2005). In 1916, Low moved the Headquarters to New York City, where it currently remains (Degenhardt & Kirsch, 2005). Evidently, Low's efforts were a success, as by January 1, 1914 there were 565 Girl Scouts registered with the National Headquarters (Degenhardt & Kirsch, 2005, p. 7); in 1915, there were 5,000 (Rothschild, 1981, p. 116) and in January 1918, there were 8,400 girls registered (Degenhardt & Kirsch, 2005, p. 8).

Though Low was well connected with influential people, her personal finances also played a large part in the group's success. Until 1915, Low financed the organization by herself. While wealthy, funding a group that was growing as rapidly as the Girl Scouts became very expensive. In 1914, Low famously sold a necklace of hers

made of very rare and expensive pearls, in order to continue financing the Girl Scouts (Johnston, 1928). Her family called upon her to incorporate the Girl Scouts, which she finally did in 1915 (Shultz & Lawrence, 1958).

While Low initially kept much of the Girl Guides program and structure the same, adopted from the Baden-Powells, she would later make multiple and significant changes to the program of the Girl Scouts over the next several years. Among those changes to Girl Scout programming would be an expansion of art education. Because it is harder to track Low's direct art education influence within the Girl Scouts after 1920, the year she resigned as Girl Scout National President, the focus of the next sections of this chapter centers on Low's most clear and direct art education developments within the Girl Scouts, from 1912 until 1920.

### **Name Change**

Among the first orders of business for Juliette Gordon Low was to change the group's name. Initially, in 1912, Low's organization was called the Girl Guides, but in 1913, Low officially changed the American group's name to the Girl Scouts (Rothschild, 1981). Though the Girl Scouts themselves supposedly requested the group's name change (Degenhardt & Kirsch, 2005), Low facilitated it. Sims (2009) argues that the name change was part of Low's marketing strategy, designed to capitalize on the success and name recognition of the Boy Scouts (p. 382). Whatever the motivations, this significant renaming of the group would be one of a number of alterations Low made, personalizing the Girl Scout organization. The name change clearly indicated a move away from the more feminine role as a "guide" and toward a more assertive role as a

“scout.” Supporting this, the name change signified increasing opportunities for Girl Scout members, and greater self-autonomy and independence. On the topic of careers, Low wrote, “Well educated women can make a good income by taking up translating, library work, architecture, and many professions which formally have been open only to men” (Low, 1916, p. 16). It is interesting to note that Low mentions architecture—a very artistic field. Low encouraged career training of her Girl Scouts, and a portion of those careers were necessarily art-based, such as architecture.

### **Handbook**

Another important early task for Low was to release a handbook for the Girl Scouts. “The Girl Scout handbook has always been the Girl Scout program in print,” write Degenhardt and Kirsch (2005, p. 384). Following this, art education changes in the Girl Scouts can be clearly tracked. Like the Boy Scouts and Girl Guides before them, the Girl Scouts carried on the tradition of both implicit and explicit art education, as evidenced in each group’s handbook. Implicit art education occurred programmatically within the early Girl Scouts. As part of a basic component of nature study, girls were expected to draw observationally or produce photographs from nature. Explicit art education occurred within the early Girl Scouts in girls’ opportunities to earn an Artist merit badge, and later a Photography badge.

For a more detailed analysis it is necessary to track the specific art education changes made by Low, as evidenced in the revisions she made to the Baden-Powells’ *How Girls Can Help to Build Up the Empire: The Handbook for Girl Guides* (1912). Low released her own edited, Americanized version of the book, called *How Girls Can*

*Help Their Country: Handbook for Girl Scouts* (1913). Further changes are explored between Low's *How Girls Can Help Their Country: Handbook for Girl Scouts* (1913) and her later *How Girls Can Help Their Country: Handbook for Girl Scouts* (1916). The 1916 release would demonstrate Low's most pronounced influence on the Girl Scout handbook, in multiple areas. The art education changes exhibited in the 1916 edition are the most profound, and mark one of the clearest indicators of Low's presence as an art educator within the Girl Scouts. Minor changes are noted between Low's *How Girls Can Help Their Country: Handbook for Girl Scouts* (1916) and its later revision, *How Girls Can Help Their Country: Handbook for Girl Scouts* (1917), released the following year. Finally, dramatic changes occurring between Low's *How Girls Can Help Their Country: Handbook for Girl Scouts* (1917) and the Girl Scouts, Inc.'s *Scouting for Girls* (1920) are analyzed.

***Art Education Changes from How Girls Can Help to Build Up the Empire: The Handbook for Girl Guides (1912) to How Girls Can Help Their Country: Handbook for Girl Scouts (1913).***

Written by Agnes Baden-Powell and Sir Robert Baden-Powell, *How Girls Can Help to Build Up the Empire: The Handbook for Girl Guides* (1912) contains several elements of art education. Girls are encouraged to practice skills of observation as well as nature study. Twenty-seven badges may be earned in this first handbook written for the Girl Guides, among them a "Naturalist" badge and an "Artist" badge, each possessing aspects of art education. The requirements for the Naturalist badge, represented by the symbol of a compass, are as follows:



A Guide must have taken a series of twenty photographs of wild animals or birds from life; *or alternatively*, must make a collection of sixty species of wildflowers, ferns, or grasses, dried and mounted in a book and correctly named. Must track a bicycle or other vehicle over a mile, or track a 'hare' with beans on paper. Make coloured drawings of twenty flowers, ferns, or grasses, or twelve sketches from life of animals and birds; or be able to name sixty different kinds of animals, insects, reptiles, or birds in a museum or zoological garden, or from unnamed coloured plates, and give particulars of the lives, habits, appearance, and markings of twenty of them. (Baden Powell, A. & Baden-Powell, R., 1912, p. 465)

Here, a Girl Guide is encouraged (though not required) to take photographs or draw from nature. It appears that meeting the requirements of the Naturalist badge are adaptable for either rural or urban Guides, depending on the natural resources available to them.

However, based on the handbook's emphasis on Woodcraft and nature study, it is clear that drawing or photographing directly from life is the preferred method for obtaining this badge.

In Low's *How Girls Can Help Their Country: Handbook for Girl Scouts* (1913)

twenty-seven badges may also be earned, among them a Naturalist badge. The badge requirements for the Naturalist badge, whose badge symbol is a flower, read as follows:

**Naturalist** (Flower):

Make a collection of sixty species of wild flowers, ferns and grasses, and correctly name them. **Or**, Colored drawings of wild flowers, ferns or grasses drawn by herself. Twelve sketches or photographs of animal life (birds and animals). Name and describe sixty wild birds, or be able to describe sixty animals, insects, or reptiles, either in woods or in zoological garden, and give particulars of their lives, habits, appearance, etc. Markings of twenty of them. (pp. 134-135)

In this case, Girl Scouts *had* to make twelve sketches or photographs of animals or birds.

In order to earn the Naturalist badge with the Girl Scouts, accurately recording what one sees was required either in the form of drawing or photographing. Thus, the powers of

observation were not only emphasized, but manual drawing or realistic photography was *required*. Girls were able to complete additional colored drawings of flowers, ferns, and grasses, if they chose to do so.

A similar expansion of fine art skills and art education elements can be found regarding the proficiency test necessary to earn the Artist badge. In *How Girls Can Help to Build Up the Empire: The Handbook for Girl Guides* (1912) the Artist badge, represented by the symbol of a palette, has the following requirements: “Draw or paint in oils or water colours from nature, or model in clay, or carve in wood or repoussé metal” (Baden Powell, A. & Baden-Powell, R., 1912, p. 463). Here, a wide range of fine art skills and media is listed for Girl Guides to pursue.

In *How Girls Can Help Their Country: Handbook for Girl Scouts* (1913) the Artist badge requirements are expanded. The requirements read as follows:

**Artist (Palette)**

To obtain an Artist’s badge a girl must draw or paint in oils or water colors from nature; or model in clay or plasticine or modeling wax from cartoons or from life.  
Or,

**Arts and Crafts:** Carve in wood, work in metals, cabinet work.

Very clearly, Low has expanded the Artist badge requirements to include modeling with plasticine or modeling wax. She has also added the phrase “from cartoons or from life,” making a distinction between the two observational sources. It can be inferred that the expansion to include plasticine and modeling wax comes from Low’s own training as a sculptor.

Though Low collaborated with the naturalist W. J. Hoxie on this handbook, it is likely that his biggest input was represented in the book’s sections on natural studies.

Sims (2009) writes, “She [Low] had turned revision of the book over to Walter J. Hoxie, a naturalist who worked with the Girl Guides in Savannah, but she carefully reviewed the manuscript before it went to press” (p. 382). The Juliette Gordon Birthplace houses Low’s personal cut-and-paste copy of the 1912 handbook written by the Baden-Powells, where Low has clearly made revisions. Thus, while Hoxie helped prepare *How Girls Can Help Their Country: Handbook for Girl Scouts* (1913), and his name is credited alone as the author, Low collaborated with him to produce the material, and she copyrighted the book. Shultz and Lawrence (1958) add, “It has always been assumed, however, that Daisy herself did the adapting from the English handbook, and there are distinct Daisyish touches throughout” (p. 320).

It is probable, then, that Low’s own personal experiences with art, specifically sculpture, woodwork, and metalwork, led to these expansions in the requirements of the Artist merit badge for Girl Scouts. Low also distinguishes between the fine arts that involve painting and sculpture and “Arts and Crafts,” which she considers to be woodwork and metalwork, two media she is experienced in, and proficient at, as discussed in Chapter 3.

Interestingly, Low added other cultural elements to *How Girls Can Help Their Country: Handbook for Girl Scouts* (1913), such as considerably expanding the requirements for the “Musical” badge. Whereas in the Girl Guide handbook, girls simply had to have rudimentary knowledge about music, Low specified in her Girl Scout handbook that girls had to not only be able to sight read music or sing, but they had to either, “Name not less than four classical compositions, and be able to name the

composer of each” or “Name not less than four Grand Operas, and name the composer of each” (Low, 1913, p. 134). Again, this specification was not likely to come from the outdoorsman Hoxie, but rather Low, who trained in music during finishing school and frequently attended operas. Low even purchased box seats at the London Opera (Shultz & Lawrence, 1958). Following this, it is highly likely that the expansion of the Artist badge requirements, and other art education elements in the 1913 Girl Scout handbook, can be directly attributed to Low.

***Art Education Changes from How Girls Can Help Their Country: Handbook for Girl Scouts (1913) to How Girls Can Help Their Country: Handbook for Girl Scouts (1916)***

In 1916, Juliette Gordon Low published a revised edition of *How Girls Can Help Their Country: Handbook for Girl Scouts*. This edition of the handbook broke in many ways with the version preceding it. The merit badge section is dramatically expanded, with Girl Scouts now having the opportunity to earn thirty-six merit badges. In the introduction to the section on merit badges, Low writes about the purpose of the merit badge proficiency tests:

The purpose of the various tests is to secure continuity of work and interest on the part of the girls. The girl who wins one of these merit badges has her interest stimulated and gains a certain knowledge of the subject. (p. 31)

Thus, the whole purpose of merit badges is education. The result for the Girl Scouts pursuing the badges is “a certain knowledge” or education of the merit badge subject. In pursuing an Artist merit badge, a Girl Scout received art education.

In Low's revised handbook *How Girls Can Help Their Country: Handbook for Girl Scouts* (1916), the Artist merit badge requirements are expanded yet again. Next to the badge's symbol of a palette (Figure 12), the requirements read:

Artist (Palette)

To obtain an artist's badge a Girl Scout must draw or paint in oils or water colors from nature; or model in clay or plasticine or modeling wax from plaster casts or from life; or describe the process of etching, half-tone engraving, color printing or lithographing; or

Arts and Crafts: Carve in wood; work in metals; do cabinet work. (p. 32)

Here, in discussing sculpting, Low has replaced the phrase "from cartoons" found in the 1913 handbook, to "from plaster casts." This is also likely reflective of her training as a sculptor, as it is an artistic tradition to create lifelike art from as direct an observation as possible. In *Creating Meaning From Art: Teacher as Choice Maker*, Simpson et al (1998) write, "Drawing [or creating art] from observation is a time-honored artistic strategy" (p. 227). Therefore, in requiring Girl Scouts to create art "from nature" or "from plaster casts or from life," Low was practicing established methods of art education. In addition to adding more precision to her sculpting definitions, Low effectively expanded the Artist badge requirements to include an entire section on printmaking.

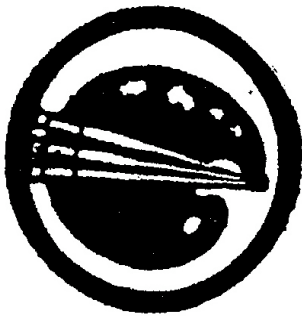


Figure 12: The Artist merit badge as it appeared in the 1916 Girl Scout handbook, *How Girls Can Help Their Country: Handbook for Girl Scouts*.

Many requirements of previously existing badges, such as the Naturalist badge, have been streamlined. In the 1916 handbook, to earn the Naturalist badge, whose symbol is a flower, a Girl Scout had to:

1. Make a collection of sixty species of wild flowers, ferns and grasses and correctly name them. Or,
1. Colored drawings of wild flowers, ferns or grasses drawn by herself.
2. Twelve sketches or photographs of animal life. (p. 44)

A basic requirement of obtaining the Naturalist badge remains sketching or photographing twelve images of animal life. Hence, the Naturalist badge still reflects the Girl Scouts' programmatic focus on nature study and observational drawing.

Interestingly, Low has removed the requirement previously found in the 1913 handbook that gave Girl Scouts the option of describing animal species, including their markings.

Now, emphasis has shifted to creating images of natural life, or at a minimum, collecting species. One could argue that an artistic element still exists in collecting and organizing wild flowers, ferns, and grasses.

A great number of merit badges appeared for the first time in Low's *How Girls Can Help Their Country: Handbook for Girl Scouts* (1916), among them the "Photography" badge. For a Girl Scout to earn the Photography badge, whose symbol was a camera, a girl had to complete the following:

1. Know use of lens, construction of camera, effect of light on sensitive films and the action of developers.
2. Be able to show knowledge of several printing processes.
3. Produce 12 photos of scout activities, half indoor and half outdoors, taken, developed and printed by herself, also 3 pictures of either birds, animals, or fish in their natural haunts, 3 portraits and 3 landscapes. (p. 45)

Here, Low expands art education opportunities for Girl Scouts, and includes newer, more modern artistic technologies. To obtain the Photography badge, Girl Scouts needed to demonstrate an in-depth knowledge of the camera and its parts, as well as photographic processes. The subject matter has been expanded, too. Instead of Girl Scouts simply taking photos of wildlife, as they were encouraged to do to earn the Naturalist badge, Girl Scouts were now required to create portrait and landscape photographs as well, emphasizing artistic skills and the photographer's need to create a good composition and design.

Among the most profound changes Low made to *How Girls Can Help Their Country: Handbook for Girl Scouts* (1916) is the inclusion of suggested reading lists. Located in the back of the handbook are two types of reading lists. One list is called "GENERAL READING" and includes books about famous women, fairy tales and folklore, literature, poetry, and stories (pp. 142-145). The other is a suggested reading list for girls seeking to obtain specific merit badges, titled "READING LIST: BOOKS ON MERIT BADGE SUBJECTS" (p. 138). Additionally, there was also a list of reference books for merit badges. Under the heading "READING LIST: BOOKS ON MERIT BADGE SUBJECTS," Low lists "ART" and "ARTS AND CRAFTS," whose inclusion signifies a major change in art education. Under the "ART" section, Low lists two books, *Composition* by Arthur Wesley Dow (1899) and *How to Judge a Picture* by John Charles Van Dyke (1888). The addition of publications by Dow and Van Dyke on the art reading list is extremely significant, as both of these authors were well-known art educators of the time.

Arthur Wesley Dow was among the first people to codify art education and to help define it as a structured discipline. In *Composition*, Dow (1899) explains his theories regarding art and design. He defines three elements of design, existing in a natural sequence: line, *notan* (a Japanese word meaning light/dark), and color. Dow also identifies five principles of composition: opposition, transition, subordination, repetition, and symmetry. Essentially, Dow contributed to the establishment of modern art education's "elements of art" (line, shape, color, etc.) and "principles of design" (unity, contrast, emphasis, etc.), considered some of the "building blocks" of art education. Many art teachers today still teach the elements of art and principles of design as part of their curriculum, as it is mandated in many state curricula and is a suggested part of the National Visual Arts Standards (Peeno, 1995). By including Dow's *Composition* on the suggested art reading list, Low not only demonstrates her knowledge of art education, but effectively serves as an art educator. She has suggested that Girl Scouts read a seminal piece of art education literature, still discussed in much of the field's recent publications, such as Efland's *A History of Art Education* (1990).

The placement of Van Dyke's (1888) *How to Judge a Picture* on the suggested art reading list is no less significant. Van Dyke contributed to the fields of art history and art criticism, each components of art education. The artworks he chose to discuss in *How to Judge a Picture* represent many classic examples of artworks from the Western world. Van Dyke's book was utilized by many art educators of the time period, especially to promote picture study (Wilson, 1900). Picture study involves analyzing reproductions of major artworks from Western art history, often to glean moralistic lessons. "Picture



study as an art activity began at the turn of the century.... American art educators of that period were anxious to connect art study with the acquisition of American virtues” (Efland, 1990, p. 146). This mission would further support that of the Girl Scouts, by providing character education, here, in an artistic way. By including Van Dyke’s *How to Judge a Picture* (1888) on the reading list, Low made a statement about what she considered to be “good art” and what virtues she felt were important to teach the Girl Scouts.

The “ARTS AND CRAFTS” reading list also speaks to Low’s beliefs about art education. On the reading list are the following books: *Art Crafting in Metals for Amateurs* by Chandler (1909), *Art Crafts for Beginners* by F.G. Sanford (1904), and Dan Beard’s Books. Daniel Beard led a boys’ group called the “Sons of Daniel Boone,” and he wrote many books about crafts for boys, including *The American Boy’s Handy Book* (1882), in which he discussed how to make kites, tents, blow-guns, and other objects. Interestingly, Beard (1882) includes a chapter titled “Every Boy a Decorative Artist,” where he instructs boys on how to draw a grid system to enlarge or reduce images, and how to hand-make one’s own camera obscura (pp. 248-253). Since Beard was a co-founder of the Boys Scouts of America and had a working relationship with Sir Robert-Baden Powell, it is likely Low made the addition of this book to the Arts and Crafts reading list based upon her association with either Baden-Powell or the Boy Scouts. Like Seton’s *Woodcraft and Indian Lore* (1912), Beard’s *The American Boy’s Handy Book* (1882) emphasized nature study. Here, Low seems to be re-affirming her support of nature study, and its artistic components.

The other two books on the reading list likely come from Low's own studies as an artist. *Art Crafting in Metals for Amateurs* by Chandler (1909) discusses various metalworking techniques, a medium Low was well versed in, and likely interested in sharing with others. *Art Crafts for Beginners* by F.G. Sanford (1904) includes chapters on a variety of media, including woodworking, leatherworking, metalworking, bookbinding, pottery, basketry, and beadwork. Its first chapter is dedicated solely to design. With the inclusion of these two arts and crafts books, Low shows her belief in the value of both art and craft, and encourages Girl Scouts to pursue both.

The inclusion of art-related books by both Dow and Van Dyke on the art reading list additionally speaks to Low's own training as an artist. Since Low formally studied painting and sculpture for a number of years, it is likely she utilized these books during the course of her own art studies, and was well versed in them. Since Low worked alone to make revisions to *How Girls Can Help Their Country: Handbook for Girl Scouts* (1916), a direct link may be established between Low and the art education aspects of the 1916 handbook. The inclusion of a suggested art and arts and crafts reading list, along with Low's other art education additions in the 1916 handbook, is indicative of Low's ever-increasing expansion of art education within the Girl Scouts. Low's efforts in the 1916 Girl Scout handbook reflect this growing art education emphasis.

***Art Education Changes from How Girls Can Help Their Country: Handbook for Girl Scouts (1916) to How Girls Can Help Their Country: Handbook for Girl Scouts (1917)***

Low published a 1917 edition of *How Girls Can Help Their Country: Handbook for Girl Scouts*, released with only minor revisions from the previous handbook. Most alterations made in this new addition were to the topic of home health. Because there are limited changes in this handbook, and the suggested reading lists and the Artist and Photography badge requirements remain unchanged, it will not be discussed at length here. The only notable change, as it applies to this study, is a clarification in the number of wild flower, fern, or grass species to be collected and/or drawings made from, in order to earn the Naturalist badge. The requirements from the 1917 handbook are as follows:

1. Make a collection of fifty species of wild flowers, ferns and grasses and correctly name them. Or,
1. Fifty colored drawings of wild flowers, ferns or grasses drawn by herself.
2. Twelve sketches or photographs of animal life. (p. 44)

Though Low has reduced the total number of species and/or drawings to be produced from sixty to fifty, she has also clarified that indeed, fifty drawings need to be completed, should a Girl Scout choose this option. This point improves upon the 1916 version of the handbook, in which Low states more vaguely, “Colored drawings of wild flowers, ferns or grasses drawn by herself” (p. 44). In the 1917 edition of the handbook, Low makes clear the number of drawings the Girl Scout is expected to produce.

***Art Education Changes from How Girls Can Help Their Country: Handbook for Girl Scouts (1917) to Scouting for Girls (1920)***

The art education changes present within the 557-page *Scouting for Girls* (1920) are sweeping. Degenhardt and Kirsch (2005) call it “a completely new handbook” (p. 385). Strangely, with the exception of the expanded “Photographer” badge and the newly created “Craftsman” badge, there is a de-emphasis of art education. The Artist badge has been reworked to a shell of its former self, with the Arts and Crafts section removed. The former Naturalist badge is now called the “Flower Finder” badge, with the number of previously required photographs/nature study drawings not only being dropped to twenty-five, but becoming entirely optional. The suggested reading list for girls interested in obtaining merit badges is gone, having been replaced by a set of references listed under the descriptions and requirements of each badge. The art reading list, with its books by art educators Dow (1899) and Van Dyke (1888) is absent, having been replaced by a set of references. Included in this list are: *Childrens Book of Art* by A.E. Conway (1909), *Knights of Art* by Steedman (1908), *Gabriel and the Hour Book* by Stein (1906), and *Apollo* by Reinach and Simmonds (1908). Arguably, none of these publications is as well known, nor had the impact in the field of art education as those by Dow (1899) and Van Dyke (1888).

While the Artist badge symbol of a palette remains the same in *Scouting for Girls* (1920), though it is now oriented vertically, the proficiency test requirements for earning the Artist badge are dramatically different from what is found in the previous handbook. They are as follows:

Submit a drawing, a painting, or a model of sculpture which in the judgment of a competent professional represents a sufficiently high order of ability to merit recognition.

This badge is offered with the object of encouraging a talent already existing, and it is not suggested that Girl Scouts should select this badge unless they are possessed of sufficient natural talent to warrant presenting their work to a good judge. The standard required for winning the badge is left to the judgment of the professional as it is impossible for the organization to lay down strict requirements in these subjects.

The Artist badge requirements almost seem like a disclaimer. The discouraging and dissuasive tone starkly contrasts against Low's belief that "*anyone* could be a sculptor" (Gordon, 1956, p. 3). Thus, questions arise toward Low's contributions to the Artist badge here, and to the 1920 handbook in general, as the writing is in extreme opposition to Low's previously published works and established educational beliefs. It may be that the seemingly non-art education description of the Artist badge (and the lessened drawing skills required for the Flower Finder badge) may have been precisely due to Low's *lack* of influence at this time.

Low resigned from the office of Girl Scout National President in 1920, the same year *Scouting for Girls* was released. It appears that her influence within the organization was already waning, and there is some indication Low may have been pushed out of office.

Curiously, Low copyrighted *Scouting for Girls* in 1918, meant to be the next edition of the Girl Scout handbook, but it was never sold (Degenhardt & Kirsch, 2005). According to Degenhardt and Kirsch (2005), the book was adapted from Sir Robert-Baden Powell's 1918 publication *Girl Guiding*, and was

the first khaki-covered book, contained 257 pages, and had no index. The contents were in four parts: Brownies; Scouts, eleven to sixteen; Senior Scouts, over sixteen; and Scouts eighteen to [twenty]-one. (p. 385)

It appears that Low has expanded the categories of Girl Scouts within the book, based on age. Her inclusion of the Brownies is consistent with writings she previously made about her interest in allowing younger girls to join a special, younger version of Girl Scouts, much like the Girl Guides in England had done (Gordon Family Papers, MS 318). It is hard to know the exact contents of this 1918 handbook, as the only known copy of the book is located in the archives at the Girl Scouts of the USA in New York (Degenhardt & Kirsch, 2005). Acquiring information about possible merit badge requirements listed in the book proved to be unsuccessful; according to Girl Scout archivist Yevgeniya Gribov, who researched this issue, “there is no special section with Girl Scout Proficiency Badge requirements in the book” (Y. Gribov, personal communication, June 19, 2011).

Therefore, it is fair to suggest that the merit badges, along with their requirements, listed in the 1920 version of *Scouting for Girls* materialized after Low’s contributions to Scouting waned. At a minimum, the merit badge sections were written after 1918, the year Low copyrighted the original material.

The preface to *Scouting for Girls* (1920), written by Josephine Daskam Bacon, Editor and Chairman of Publications for Girl Scouts Inc., reads:

The present edition of “Scouting For Girls” is the result of collaboration on the part of practical workers in the organization from every part of the country. The endeavor on the part of its compilers has been to combine the minimum of standardization necessary for dignified and efficient procedure, with the maximum of freedom for every local branch in its interpretation and practice of the Girl Scout aims and principles. Grateful acknowledgements are due to the following...(preface, no page number)

Bacon then thanks and acknowledges, for over two pages, the contributors to the handbook and discusses each respective section the acknowledged worked on. Many of the individuals listed are holders of Ph.Ds. Of relevance to this study, the following people are acknowledged:

Mr. George H. Sherwood, Curator, and Dr. G. Clyde Fisher, Associate Curator of the Department of Public Education of the American Museum of Natural History for the specially prepared Section XV and illustrations on 'Nature Study,' and for all proficiency tests in this subject.... Miss Edith L. Nichols, Supervisor of Drawing in the New York Public Schools, for the test on Craftsman.... The Camera Club and the Eastman Kodak Company for the test for Photographer; Mrs. Frances Hunter Elwyn of the New York School of Fine and Applied Arts, for devising and drawing certain of the designs for Proficiency Badges and the plates for Signalling; Miss L.S. Power, Miss Mary Davis and Miss Mabel Williams of the New York Public Library, for assistance in the preparation of reference reading for Proficiency Tests, and general reading for Girl Scouts. (preface, no page number)

It would appear the entire handbook has been revamped, from the content, to the merit badges, to the general reading list in the back of the handbook. In the preface, Bacon continues:

It is evident that only a profound conviction of the high aims of the Girl Scout movement and the practical capacity of the organization for realizing them could have induced so many distinguished persons to give so generously of their time and talent to this Handbook. (preface, no page number)

It is exceptionally clear that numerous individuals contributed to this handbook, many of whom were specialists in their field. Juliette Gordon Low is not thanked in the preface, but instead the book is dedicated to her: "To Juliette Low, in grateful acknowledgement of all that she has done for them, the American Girl Scouts dedicate this Handbook." The wording of this dedication suggests Low's distance from the preparation of the manual.

In fact, Degenhardt and Kirsch (2005) state, “This was the first handbook to be prepared by the organization, rather than by Mrs. Low” (p. 385).

What remains a mystery is why Low would prepare and copyright a 257-page handbook in 1918, only for it never to be published. This is quickly followed by a “completely new handbook” of 557 pages, released in 1920, prepared not by Low, but instead by a team of specialists. Sims (2009) hints at what might have occurred:

Growth changed the organization and Low’s role within it. In the early years, she underwrote all expenses and established all policies and procedures. The staff was small—a few office workers at headquarters and a couple of field organizers—and knew that their continued employment depended on Juliette Low’s good will. The board was composed entirely of people Daisy recruited, all of whom understood that arguing with her was futile. She knew what she wanted, and she almost always got her way. But after headquarters moved to New York in 1915 the professional staff grew, the board expanded, and a cadre of dedicated and experienced volunteers emerged. Moreover, the Girl Scouts no longer relied exclusively on Daisy for financial support. Although she continued to hold the office of President, board members, staff, and volunteers increasingly questioned her decisions, and some came to see her as an impediment to future progress. During a dispute over proposed revisions to the handbook in the fall of 1918, a board member complained to Daisy that she was difficult to work with and told her that meetings were more productive without her. She reminded Low that GSUS had grown too large to be subject to the sole authority of one person, then concluded, ‘Your child is grown up and has a will of its own.’ (pp. 385-386)

This may well explain why Low’s 1918 *Scouting for Girls* was never released, and why an entirely new handbook, compiled by numerous individuals was published. Conflicts like these also may have led Low to resign as President in 1920. Sims (2009) continues, “The organization she [Low] had started in Savannah six years earlier was thriving and reaching more girls than ever before, yet she [Low] was being told she wasn’t needed anymore” (p. 386).

Other writings corroborate Sims’ findings. In *Juliette Gordon Low and the Girl*



*Scouts: The Story of an American Woman 1860-1927*, Rose Kerr, who worked closely with Low helping to develop international Scouting, writes:

Nothing that she ever did was a greater, a finer thing than when she stepped back and let other people take charge of Girl Scouting in the United States. She handed over her cherished nursling to those who, she felt, could do more for it than she. It was not easy for her with her ardent temperament, her strong likes and dislikes, her passionate belief in the righteousness of her own convictions, to work with other people, to give in to other people, but she did it with a completeness, with a generosity, with a magnanimity which proved of what stuff she was made...But she was big enough to recognize the fact that the actual direction and organizing of the Girl Scouts could be better done by other people. (pp. 97-98)

Whether Low truly “recognized” this assertion of her own accord remains uncertain.

However, it is clear that tensions were rising by late 1918, and Low was effectively told she was no longer needed in the organization. Low resigned from her role as President in 1920, taking on the title as Founder, and shifting her focus to the international expansion of Girl Scouts, a pursuit she would follow until her death from breast cancer in 1927 (Sims, 2009).

While *Scouting for Girls* (1920) contains significant art education changes, it is difficult to attribute any of them to Low. Indeed, the regressive approach taken within the art education aspects of this particular handbook might very well be due to Low’s fading role within the organization. Nonetheless, it is clear that in early Girl Scouting, Low was actively and directly involved, not just in the preparation of handbooks and the infusion of art education within the organization, but involved with leading the Girl Scouts themselves.

## **Mildred Nix Huie**

A look into the activities of a Girl Scout involved in the early years of Scouting may offer additional insight into the art education work of Juliette Gordon Low.

Recollections by early Savannah Girl Scout Mildred Nix Huie (1906-2000) support Low's role as an art educator. There is some confusion about the dates surrounding Huie's involvement with the Girl Scouts, which is addressed here before relating these dates to Low's art education activities.

According to her daughter, Mildred Huie Wilcox, Mildred Nix Huie joined Girl Scouts in 1918, six years after the group's inception. Mildred Wilcox provided a photograph of her mother (Figure 13) in her Girl Scout uniform, demonstrating how to earn the First Aid badge. In the photo she supplied, Wilcox identified her mother as "in the back/far right" and she identified Huie's neighbor, a young Johnny Mercer, on the stretcher. (Mercer would later become famous for writing the lyrics of well-known songs such as "Fools Rush In" and "Moon River"). The scene looks unmistakably similar to a photograph from the 1913 handbook (Figure 14) *How Girls Can Help Their Country: Handbook for Girl Scouts*. However, in the handbook image, Huie appears to have switched places with the girl on the far right. The girls, uniforms, white bike, and leaves on the ground, all suggest the two photographs were taken during the same photo shoot. Since the handbook photograph was published in the 1913 Girl Scout handbook, it must have been taken in either 1912 or 1913. Therefore, Huie must have joined Girl Scouts by at least 1913 in order to be present for this photograph. Identification of the girls in the

photo from the 1913 handbook met without success. The archival staff at GSUSA was only able to identify the person on the stretcher, Johnny Mercer.



Figure 13: Mildred Nix Huie, third from left, as seen in this early Girl Scout photograph, circa 1913 (or 1918). Image courtesy of Mildred Huie Wilcox.



## HOW TO CARRY THE INJURED.

Figure 14: Mildred Nix Huie, front right, as seen in this photograph from *How Girls Can Help Their Country: Handbook for Girl Scouts*, 1913.

Low's frequent, direct interaction with Savannah Girl Scouts such as Huie, was also more likely to occur in 1913 rather than 1918, as the Girl Scout Headquarters was still located in Savannah during that time, and Low played a very active role in daily Girl Scout operations. Regardless of the exact year Huie joined the Girl Scouts, whether it was 1912, 1913, or 1918, she joined Girl Scouts in its relative infancy, when Low was still very involved with Girl Scout activities.

Huie had the additional benefit of being part of a Savannah Girl Scout troop, significant because when Low was in the United States she supervised the Girl Scout troops in her hometown, including Huie's. Huie was in the unique position of being able to interact personally with Low on a regular basis in Savannah. Low's activities with the Savannah Girl Scouts speak to her position as an art educator. In the article "Girl Scouts Celebrate 70<sup>th</sup> Birthday" from *The Brunswick News* (March 11, 1982), author Joann Pendery reports:

Mrs. Huie remembers vividly making her own drap olive uniform, a middy two-piece affair worn with a campaign hat. She also recalls that early scouting was not only an outdoors activity but a cultural one as well. (p. 8A)

The early Girl Scout group's cultural influence bestowed to its members may have encouraged Huie artistically. Significantly, Mildred Nix Huie (Figure 15) became a professional painter and sculptor, exhibiting her work throughout Georgia, and opening her own art gallery in St. Simons Island, Georgia. She also taught art lessons. Mildred Wilcox believes that her mother's early involvement with Girl Scouts contributed to her mother's interest in art. In her personal correspondence to me, Wilcox writes:



I remember Mother telling me that at a young age she learned to sew, creel work, and Mrs. Low insisting they keep busy with their hands making things. I think this was instilled in Mother's mind at a young age as all of her life she was busy with some project using her head and hands. I think she probably received the discipline early that it takes to focus on painting.... She made several talks to the Girl Scout Troup [sic] here [St. Simons Island] and I went with her to one of them. (M.H. Wilcox, personal communication, July 28, 2010)



Figure 15: Mildred Nix Huie, sitting, poses with her paintings and sculptures. Her daughter, Mildred Huie Wilcox, is seen standing. Photo circa 1988, courtesy of Mildred Huie Wilcox.

In speaking more about Huie's experiences, Pendery (March 11, 1982) adds, "The early Girl Scout, who is now an accomplished artist, was particularly impressed by the enjoyable trips to the Savannah museum conducted by Mrs. Low." The museum the article refers to is likely the Telfair Academy of Arts and Sciences (part of the Telfair Museum of Art today). Opened in Savannah in 1886, the Telfair is the oldest public museum in the South (Sickler, 2011). From the very beginning the institution "had an educational bent," in the words of Harry DeLorne, the Telfair's Senior Curator of Education (Sickler, 2011). The museum (Figure 16) was known for showing reproductions of some of the world's most famous paintings and sculptures (Sickler, 2011), displayed Salon-style. The Telfair has also offered art instruction classes since its opening, and hosted field trips since "the very early 20<sup>th</sup> century" (Sickler, 2011).



Figure 16: Interior view of the Telfair Academy, as it appeared in 1886. Image from a slide at Telfair Museums, original source unknown.

The fact that Low led groups of Savannah Girl Scouts on visits to such an educational art museum further demonstrates her own role as an art educator, in a very direct way. Low provided Girl Scouts with the opportunity to view artworks and learn from them firsthand, her activities complemented by the art museum's own educational mission. In 1920, Low became even more involved with the Telfair Academy when she helped found the Savannah Art Club, an arts organization that held its meetings at the Telfair.



## **THE SAVANNAH ART CLUB**

As Low's Presidency of the Girl Scouts came to an end in 1920, Low involved herself with new activities, among them helping to establish the Savannah Art Club. In doing this, Low would bring art education to a larger sphere of people, including the general public. Begun in February 1920, the Savannah Art Club was comprised of Savannah locals, many of whom were professional artists and among Savannah's most prominent citizens (McCullough, 2008). The object of the organization, listed in the group's Standing Rules, was to "encourage those artistically inclined to advance the 'Standards of Art' in the City of Savannah and to cultivate a desire for the highest and best in art" (Savannah Art Association Papers, MS 1022).

There were two classes of members: Active and Associate. Active members were defined as, "Any one [sic] over sixteen years of [age], who is actively working in artistic lines shall be eligible, Dues \$1.00 per year" (Savannah Art Association Papers, MS 1022). Associate members were "Anyone who is interested in the work of the Club, and willing to contribute \$1.00 or more per year toward financing the Club" (Savannah Art Association Papers, MS 1022). This distinction enabled non-artists to be members, as long as they were willing to contribute financially to the group. This inclusive approach was not only beneficial for practical reasons, but it was in line with Low's belief in art accessibility.

Low was not only an Active member, she was one of the Savannah Art Club's charter members, and the group's first Vice President. As Vice President, Low had multiple responsibilities. The Savannah Art Club hosted visiting artists, conducted art

classes, and even held studio space within the Telfair Academy of Arts and Sciences (today part of the Telfair Museum of Art). The Telfair was Savannah's art museum, and the "oldest such public institution in the South" (McCullough, 2008, p. 27). Low oversaw all these activities, including organizing an annual public exhibition of club members' artwork at the Telfair. The Standing Rules of the Savannah Art Club explain the annual art show, "There shall be one annual exhibition of pictures—chosen on their merits by a jury chosen by the Club" (Savannah Art Association Papers, MS 1022). By inviting the general public to view the group's artwork, Low, as an officer of the Savannah Art Club, helped provide art education to the people of Savannah. Low helped fulfill the mission of "raising the standards of art" in Savannah, as well as helping "cultivate a desire for...art."

The group met the second Wednesday of every month, first in members' homes, then later at the Telfair Academy itself (Sickler, 2011). According to Harry Delorme, the Telfair's current Senior Curator of Education, "The Savannah Art Club...met at the Telfair Academy. The funds provided by the club were used to bring in notable artists to do residencies and teach classes" (Sickler, 2011), thus emphasizing the Savannah Art Club's educational mission. Holly Koons McCullough (2008), a curator at the Telfair, elaborates with detail:

The Savannah Art Club's (SAC) headquarters was originally located on the third floor of the 'west wing' (present day administrative offices) of the Telfair Academy, an apartment that had been renovated to serve as an art studio. In keeping with the tradition of instruction established by the Telfair's first director, Carl Brandt, the museum embraced the programming opportunities generated by the Club. From the beginning a symbiotic relationship existed between SAC and the Telfair. The Telfair provided SAC with meeting and studio space, financial

assistance, and exhibition opportunities; and SAC provided the Telfair with a resident group of passionate artists, a steady stream of exhibitions, and a roster of prominent visiting artists. (p. 29)

McCullough continues, “The Savannah Art Club—and, by extension, the Telfair Academy that supported Club activities and exhibits—functioned as a means of continuing education and provided professional networking and social support” (p. 30). Clearly, the group had an educational purpose, with its members learning from visiting artists and participating in studio art classes, then exhibiting their artwork at the Telfair, visually sharing what they had learned with the general public. Low was part of this educational program. As Vice President of the organization she helped coordinate many of the Savannah Art Club’s activities, placing her squarely in the role of art educator. She helped enhance the art education of club members, while also organizing art exhibitions available for public view.

McCullough (2008) notes that, “The Savannah Art Club exerted significant influence over the exhibition schedule at the Telfair Academy. Annual exhibitions of SAC members’ works were held each year from 1921 through 1961” (p. 29). Low participated in these exhibitions, showing her own artwork in at least the 1921, 1922, and 1923 shows, possibly more (Savannah Art Association Papers, MS 1022). In 1921, Low exhibited a sculpture called “Girl with Turtle,” and in 1922 Low exhibited work again, though the specific art entries for this year are not listed. In a newspaper clipping from 1923 titled “Pictures by Local Painters are Shown at Telfair Academy: Third Annual Exhibition Will Open Tomorrow for Three Weeks,” the author describes Low’s work:

In addition to the pictures, the exhibition will include some charming batik work by Ada Kuntz and several colored porcelain and wax statuettes by Juliette Low. Special interest attaches to one of the little wax models exhibited by Mrs. Low, for it is a delicate likeness in wax of Miss Peggy Leigh done in colored wax, with white hair, in which a chaplet of roses is wound and a pale blue dress on which the lace collar is exquisitely moulded in white. (Savannah Art Association, MS 1022)

In making the wax artwork (Figure 16), Low affirmed her artistic abilities were still active and ongoing.



Figure 17: Juliette Gordon Low's wax portrait of Peggy Leigh, exhibited at the Telfair Academy in 1923 as part of the Savannah Art Club's annual show. Illustrated in Choate & Ferris (1928).

Low served as Vice President of the Savannah Art Club from its inception in 1920 until 1924. Her name is recorded as third Vice President on a roster that lists members of the Savannah Art Club in 1925 (Savannah Art Association Papers, MS 1022), although her name has been scratched through. Her departure from office was likely due to her failing health. Low was diagnosed with breast cancer in 1923, a fact she kept publicly

hidden (Sims, 2009). However, Low continued to be involved with the Savannah Art Club even after leaving her position as the group's Vice President.

In the meeting minutes from a January 1925 club meeting, secretary Cornelia Wilder writes:

Thus being no further business, a discussion of the work done by the class since the last meeting followed. Among the exhibits was an interesting piece of modeling in clay done by Mrs. Low and the process of making explained by her. (Savannah Art Association Papers, MS 1022)

Here, Low is not simply making art for her own self-gratification; she is interested in educating other club members. By showing her art to the Savannah Art Club and explaining the artistic process involved in making her artwork, Low was providing art education to the group. In another club meeting later that year in June 1925, Lila Cabaniss, art teacher at Savannah High School and temporary secretary for the Savannah Art Association, writes:

Mrs. Juliette Low displayed a large colored design for the flag of the Girl Scouts, gave its history, and asked the criticism and advice of the club. Several members having brought in work for criticism, the club adjourned to discuss the sketches. (Savannah Art Association Papers, MS 1022)

In her work with the Savannah Art Club, Low demonstrated a dedication to not only bettering her own art education, but that of other members and the general public. Low helped plan and organize the group's artistic and educational activities for over four years, and as such, should be noted for her advancements of art education.

## CONCLUSION

As evidenced in this chapter, Low made many contributions as an art educator, both directly and indirectly. Low served as an art educator in her personal life by giving art lessons to her family and other individuals. Within the Girl Scouts, Low specifically expanded the Artist merit badge requirements in the early Girl Scout handbooks, and included a section on Arts and Crafts. She created a suggested reading list for girls interested in learning more about art and arts and crafts, recommending books by seminal art educators of the time period. She also added a Photography badge to the list of merit badges Girl Scouts could earn. Even more directly, Low personally organized and accompanied Girl Scouts on trips to the Telfair Museum of Art. Low encouraged girls to pursue their dreams, and helped them develop career skills in a variety of fields, among them art. Low's impact has gone on to affect millions of girls, since the time she founded Girl Scouts in 1912, until today. With the Savannah Art Club, Low facilitated art education of not only the group's members, but of the general public. In the next chapter, I suggest a historical reframing of Low as an art educator is needed.

## **Chapter 5: *Conclusions and Implications***

The purpose of this study was to examine ways in which Juliette Gordon Low may be viewed as an art educator. In Chapter 3, I analyzed Low's artistic background and provided some context for Low's experiences and educational beliefs. In Chapter 4, I evaluated Low's contributions as an art educator, both within the Girl Scout organization and beyond. In this final chapter, I reexamine the research questions that motivated this study, provide a summary of findings, explore implications of this research, and suggest future studies. The study concludes with the assertion that Low's accomplishments as an art educator warrant her a place of recognition within art education history.

### **RESEARCH QUESTIONS**

Within the scope of this study, I sought to answer several research questions. Namely, I wanted to explore the ways that Juliette Gordon Low might be considered an art educator. Regarding the Girl Scout organization, I intended to investigate how and why art became part of the Girl Scouts, and the role Low played within this occurrence. I also aimed to examine Low's contributions to the development and advancement of art education within the Girl Scouts.

### **SUMMARY OF FINDINGS**

Embarking on this historical investigation reaffirmed Marwick's (1989) succinct explanation of the value of studying history, "the past determines and pervades the

present—we'd better understand it" (p. 17). History provides us with a context of the past, and in many cases a greater understanding of the present. Undertaking a historical study enabled me to utilize an interpretive approach, and form an argument based on inquiry. In addition, it was a valuable experience to visit archives in person and examine primary sources firsthand. This study was made more real and personal to me when I could physically hold correspondence written by Low, and leaf through her diary. I was also able to view many of her artworks in person, which helped me visually see what a talented artist she really was. Relying on primary sources such as these, enabled me to analyze source material and construct an argument, without the bias of other writers' interpretations. An attempt was made within this study to draw from as many primary sources as possible.

Utilizing historical research methods to seek answers to my central research questions proved beneficial and uncovered many findings. Among these, I found that Juliette Gordon Low clearly served as an art educator in her work with the Girl Scouts, yet she also contributed much to the field of art education outside the parameters of the organization.

When I examined Low's personal life, I found that she acted as an art educator in several ways, both privately and publicly. Low gave sculpting lessons to her family members and to young school children. Speaking to her educational values, she believed that "*anybody* could be a sculptor" (Gordon, 1956, p. 3). As Vice President of the Savannah Art Club, Low helped organize public art exhibitions and arrange for visiting artists to give lectures and art classes. At Savannah Art Club meetings, Low participated



in art critiques and explained her art methods to other club members. These art education accomplishments in Low's personal life all show her to be an active art educator.

Regarding the Girl Scouts, I analyzed Low's improvement of art programming within the group, as well as her art education revisions to the Girl Scout handbook. Since the "handbook has always been the Girl Scout program in print" (Degenhardt & Kirsch, 2005, p. 384), Low's art education contributions in this area are very clear. I analyzed evidence of art education in the many handbooks Low prepared and copyrighted as Girl Scout National President from 1913 to 1920. What I found was not only a consistent development and expansion of art education elements, in terms of merit badges and suggested art education literature, but a decided *lessening* of art education elements in the 1920 handbook, the same year Low resigned from her role as President. There seems to be a clear parallel between Low's active presence within the Girl Scouts, and increased art education opportunities for its members.

Digging deeper into the role that art played within the Girl Scouts uncovered a historical connection between art and Scouting. As discussed in this study, there are many elements of art education in the groups that provided a basis for the Girl Scout program, including the Girl Guides, the Boy Scouts (Chalmers & Dancer, 2007) the Woodcraft Indians (Chalmers & Dancer, 2008) and the Sons of Daniel Boone (Chalmers & Dancer, 2007). The presence of art and arts and crafts within these groups seems linked to the association between outdoor survival skills, powers of observation, and being "handy." The ability to make things, in order to survive in the wild, seemed to be the original reason behind the presence of arts and crafts within Scouting. The existence

of fine art within Scouting appears to have been due more to each group's founder, relative to their personal interests and beliefs and practices in art and art education.

For example, Baden-Powell was raised as a Victorian "gentleman," and was a talented artist who exhibited his work at the Royal Academy (Chalmers & Dancer, 2007). Baden-Powell's own personal proclivities toward art may have been one of the main reasons that arts and crafts became expanded to include fine art within the Boy Scouts. The same may be argued for Juliette Gordon Low and the Girl Scouts. Low demonstrated a lifelong interest in art and was an accomplished artist. It seems very likely she transferred this passion for art toward the Girl Scouts, and applied it programmatically in order to teach Girl Scouts about art. In addition, art had been therapeutic for Low throughout her own life; she believed art could be a help to others.

## **IMPLICATIONS**

There are numerous implications to my findings. In conducting research for this study, I brought to the surface historical acknowledgement of a previously unrecognized female art educator, Juliette Gordon Low. Low's place in modern history has largely been that of founder of the Girl Scouts. While this is a substantial achievement, Low's finer points and contributions in specific areas, such as art education, had been formerly unexamined until this study. By investigating Low's accomplishments in the field of art education, I am hopeful that I facilitated the emersion of a new art education history and brought attention to a deserving female art educator.

As a result of my findings in this study, it is my belief that Juliette Gordon Low's name can be added to the growing list of historically and academically recognized female

art educators. The female population has largely received little historical attention in written histories of art education. Because the field of art education is relatively new, it follows that many of its histories are still being written, and still being uncovered.

This study also suggests that there likely exist a great number of other unknown or unrecognized art educators. Some may already be known historical figures, such as Juliette Gordon Low, whose lives and art education achievements require closer study. Other art educators may be virtually unheard of, or only known to small communities. It is my hope that this study will inspire others to uncover the histories of additional overlooked art educators, and help expand the knowledge base of contributors to the field of art education.

## **FUTURE STUDIES**

Within this study I helped uncover the art education accomplishments of Juliette Gordon Low, a previously unrecognized female art educator. However, there are many more studies that need to be undertaken on this topic and related subjects, for an even clearer and more precise history to emerge.

Toward that end, it would be beneficial to travel to additional destinations significant to this research topic, and make use of each location's research holdings. Undertaking research at the National Historic Preservation Center (NHPC) of the Girl Scouts of the USA, located at the Girl Scout Headquarters in New York City, would be of great benefit. The NHPC houses extensive documents related to Low's work with the Girl Scouts, and conducting research at the NHPC would be an asset to this study. In the same regard, examining the Southern Historical Collection's Gordon Family Papers,

housed at the University of North Carolina at Chapel Hill, could prove valuable. While some of the papers contained in this collection are duplicates of those housed at the Georgia Historical Society, many are unique to the University of North Carolina at Chapel Hill. An additional location for future study is the Telfair Museum of Art in Savannah. The Telfair Museum of Art houses an archive collection, including documents that relate to the Savannah Art Club. While I secured much of my information about this organization via correspondence with the Telfair's curatorial staff, a face-to-face visit, and the opportunity to search through the archives located at the Telfair Museum of Art would undoubtedly be helpful for future study.

Another way to further this study would be to examine how the art education elements of the Girl Scout organization developed and changed after Low's death in 1927. It would be extremely beneficial to examine present-day art education within the Girl Scouts. Many art museums today even have special educational programming to help Girl Scouts satisfy artistic merit badge requirements. A detailed analysis of current art education literature and practices within the Girl Scout organization would assuredly be of great value.

An additional exploration of art education elements at Girl Scout camps would prove worthwhile. Many Girl Scout summer camps presently include arts and crafts as an educational component. Indeed, an entire study could be undertaken exploring this topic alone.

A further historical analysis of the art education present within Scouting groups related to the Girl Scouts, as well as an exploration of their founders as art educators,

would be beneficial. Chalmers and Dancer (2007) examined Boy Scout founder Sir Robert Baden-Powell in terms of being an art educator. Chalmers and Dancer (2008) undertook a similar study again, when they examined the Woodcraft Indians founder and Boy Scouts of America co-founder Ernest Thompson Seton's contributions to art education. In the study presented here, I examined Girl Scout founder Juliette Gordon Low's contributions to art education. A similar examination is yet to be made of Daniel Beard's art education achievements. Daniel Beard founded the early Scouting group, the Sons of Daniel Boone, whom later merged into the Boy Scouts of America.

An art education examination could yet further be made of Daniel Beard's sisters, Lina and Adelia Beard. In the same way that Daniel Beard wrote *The American Boy's Handy Book* in 1882, containing art education elements such as the chapter "Every Boy a Decorative Artist," Lina and Adelia Beard wrote the *American Girls Handy Book* in 1887. Significantly, Lina Beard is credited with founding the "Girl Pioneers of America," an early 20<sup>th</sup> century girls' Scouting group (Leonard, 1915). Lina and Adelia Beard's *American Girls Handy Book* (1887) is very artistically oriented, including such chapters as "How to Draw," "How to Paint in Oil-Colors," "How to Model in Clay and Wax," and "China Painting," among others. In publishing the *American Girls Handy Book*, Lina and Adelia Beard effectively published an art education manual, instructing readers on how to make art. A detailed examination of the art education elements of this publication would be fascinating. It is probable that Lina Beard and Adelia Beard are two additional yet previously unrecognized female art educators whose history has been obscured with time.

## CONCLUSION

In light of Juliette Gordon Low's multitude of art education accomplishments documented within this study, I argue that a historical reframing of her is needed. Low has been quite under-recognized, up until this point, for her contributions to art education. She was not merely an artist; she was an art educator. Low demonstrated this fact when she taught those around her art techniques and processes. When she held a leadership position with the Savannah Art Club and organized art exhibitions, art classes, and art lectures, she most certainly was an art educator. And finally, when Low greatly expanded and developed the role art education played within the Girl Scouts, she was an art educator.

The growth of art education that Low facilitated in early Girl Scouting would set a precedent. Today, the Girl Scout organization has grown to over 3.2 million members (GSUSA, 2011) and contains elements of art education inconceivable in 1912. Currently, Girl Scouts may earn staggering numbers of "project interest awards" (they are no longer called merit badges). Current project interest awards relating to art include: Architectural and Environmental Design, Artistic Crafts, Collecting, Desktop Publishing, Fashion Design, Folk Arts, From A to V: Audiovisual Production, Graphic Communications, Just Jewelry, Museum Discovery, Paper Works, The Performing Arts, Photography, Sew Glam, Textile Arts, and Visual Arts (GSUSA, 2011). The Girl Scout organization is planning an all-new launch of various project interest awards and insignia in the fall of 2011, so it remains to be seen how the program's art education elements will be redefined in the future (GSUSA, 2011). Needless to say, the simple category of "art" has branched

out to include many specialized fields of the visual arts within the Girl Scouts. These categories reflect the group's contemporary beliefs about what art is and can be. Nonetheless, the complexity of modern day art education within the Girl Scouts was only made possible due to Low's original establishment and development of art education within the group.

The focus of this study on Low's art education accomplishments within the Girl Scouts is not at the exclusion of her other art education achievements. However, her art education work with the most impact and clearest legacy has been that which she set forth in the Girl Scouts. Founding the Girl Scouts was the beginning of Low's life's work, and the beginning of her pronounced role as an art educator.

Art education in the Girl Scout organization, which Juliette Gordon Low helped establish nearly 100 years ago, eventually would go on to affect millions of girls worldwide. Low developed an art education program that has grown, and continues to expand, providing art education opportunities to countless numbers of girls. Historically, Juliette Gordon Low is recognized as founder of the Girl Scouts. Now, she is also seen as art educator of the Girl Scouts.

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